VOGUE

APRIL 1

Breaking the pound barrier

New diet for the resolution-breaker

Special section:
Fashions in living

50 CENTS

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beautiful beautiful features

by FORSTNER

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Karen Radkai

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in Empress Chinchilla,

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LILLI ANN

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Vol. 129, No. 7,
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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British I. S. V.-PATCÉVITCH Publisher

APRIL 1, 1957

COVER

The newest colour for mink to be—
and to be year-round news as here:
a delicious blond called "Tourmaline,"
Emba natural pale-beige mutation mink.
Here, it's part of a new one-colour
spring look—beige silk hat, beige fur,
beige tweed dress. Jacket, B. Wollman.
Dress from Hattie Carnegie.
Hat from Sally Victor. All three,
also at I. Magnin. Gold and diamond jewels:
Van Cleef & Arpels. Further blondness
might be via Dana's blond perfume, Platine.



KAREN RADKAI

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DIAMOND NECKLACE in eighteen karat gold with round,

pavé and baguette diamonds . . . by Jean Schlumberger.

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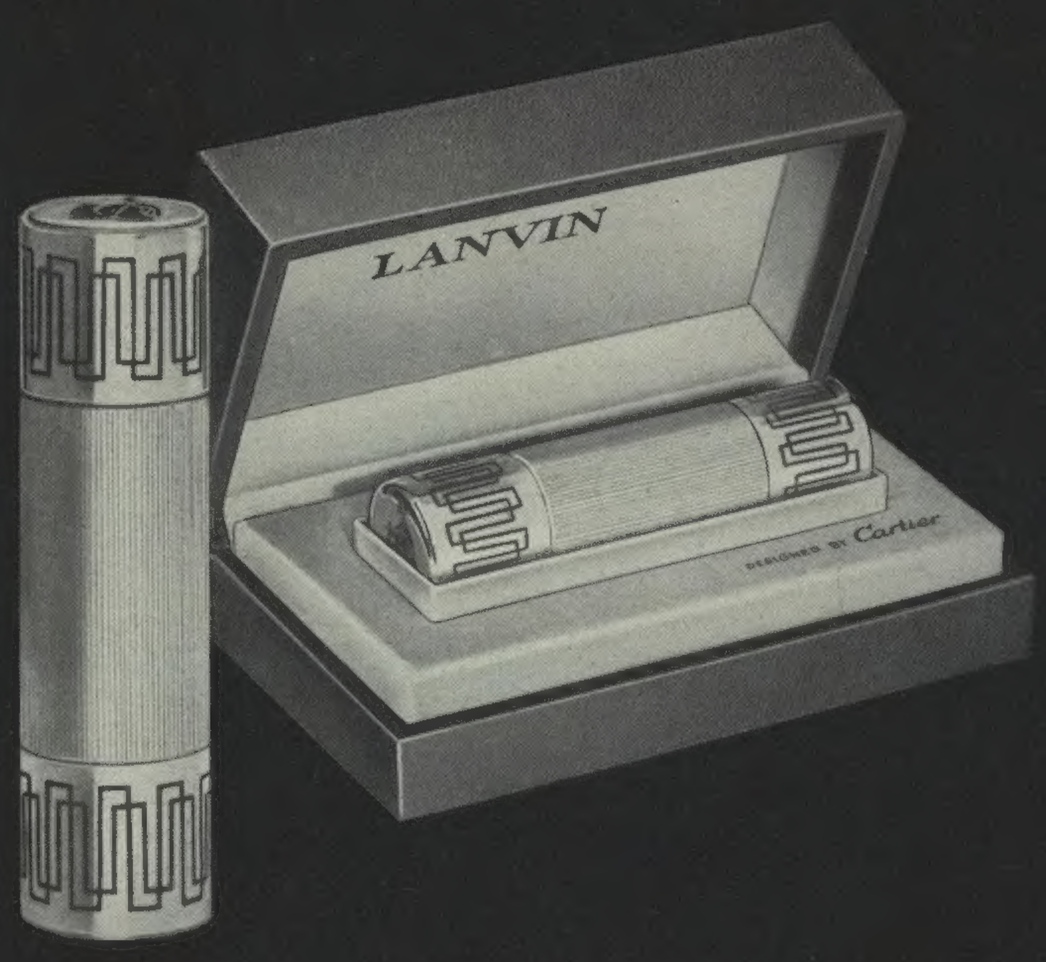


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A beauty by Mollie Parnis, 159.95 in our Designers' Salon
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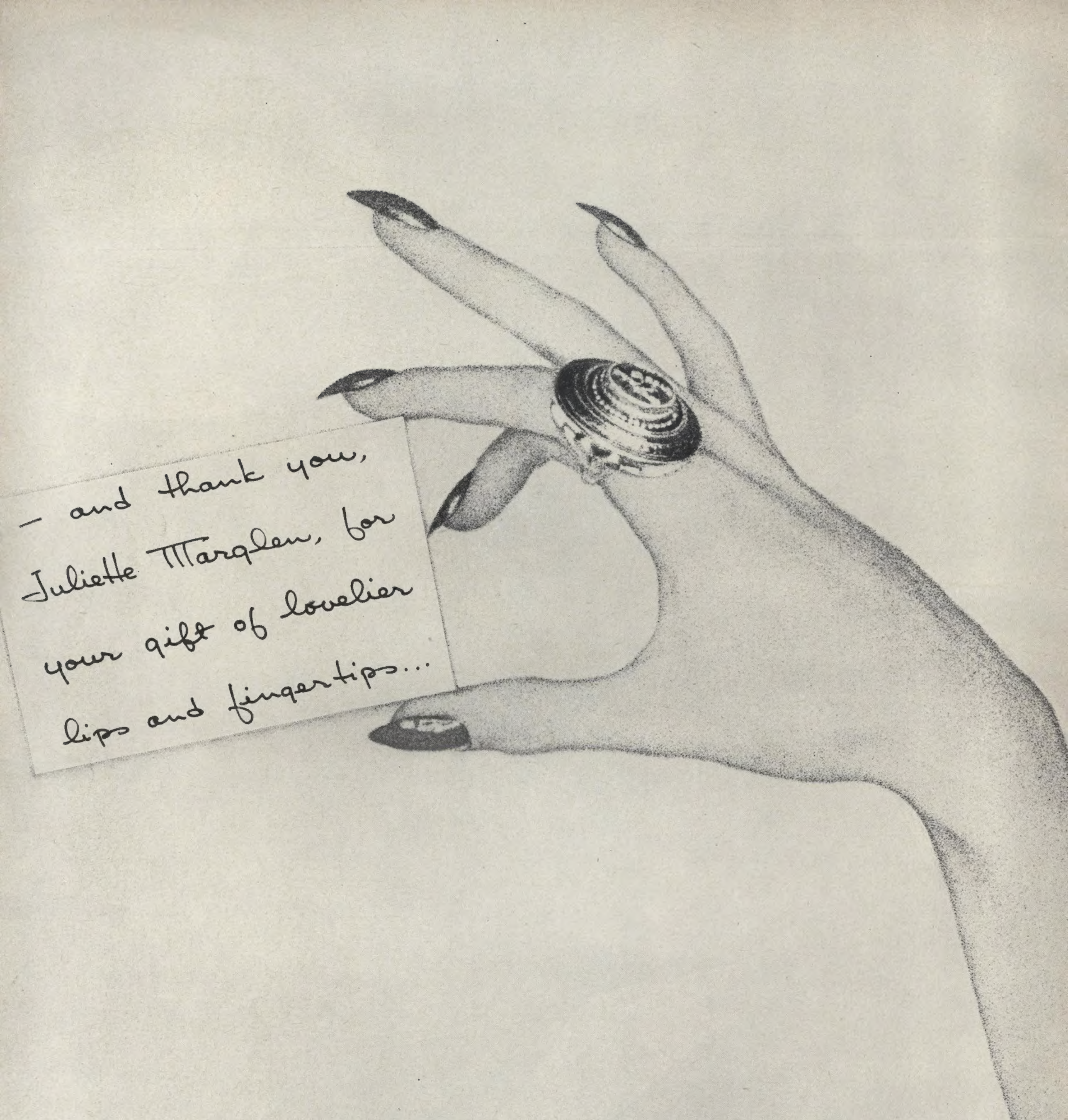
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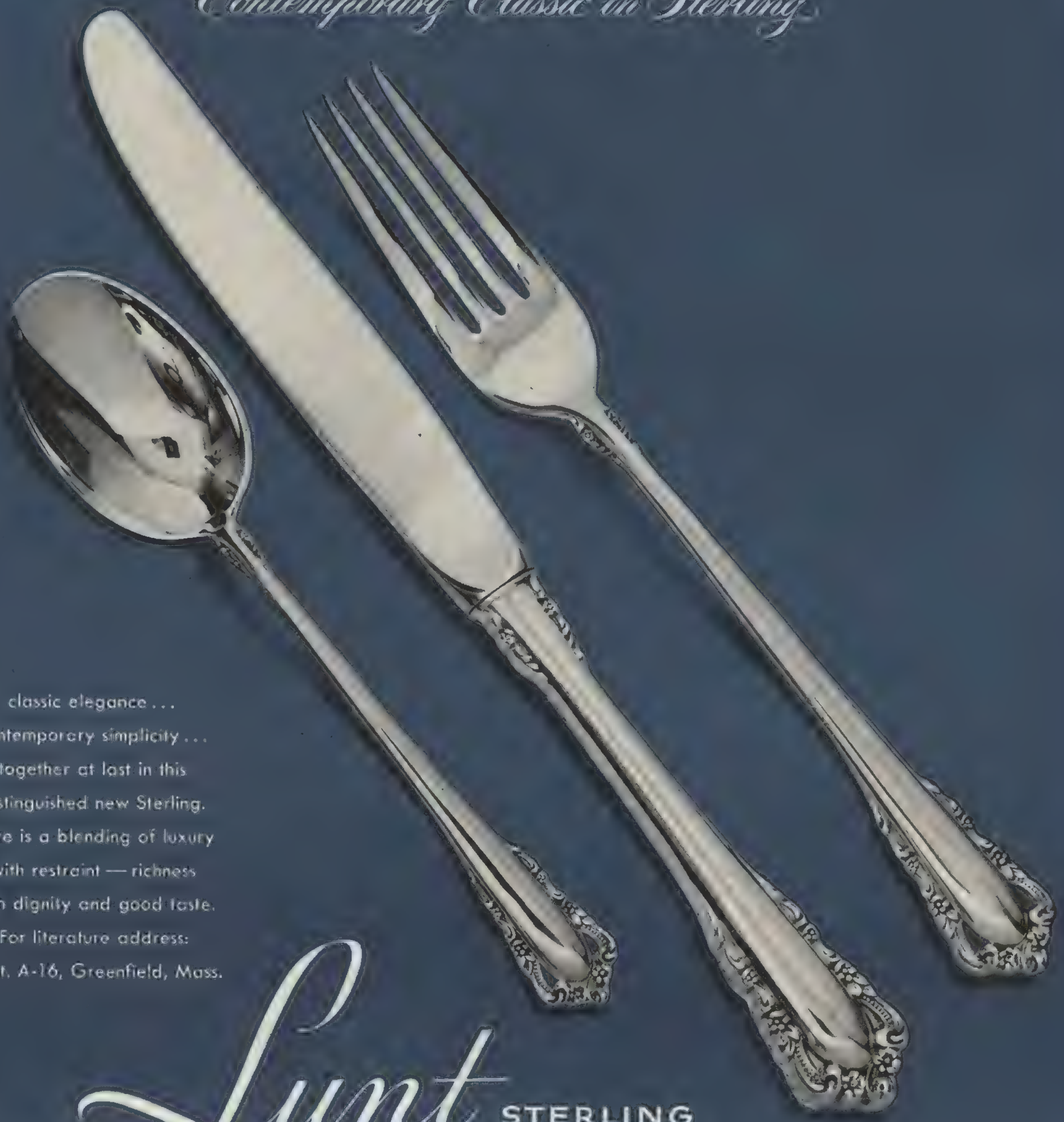
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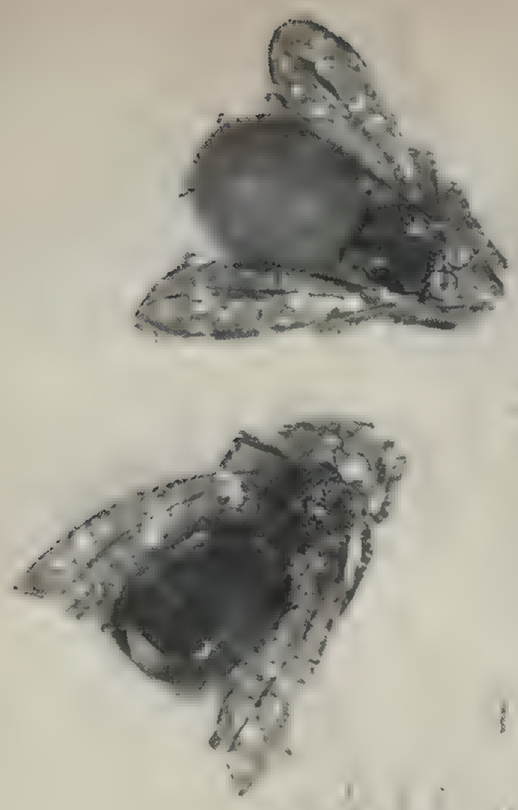


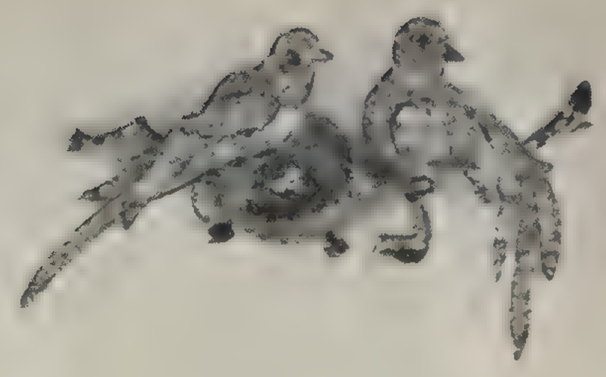
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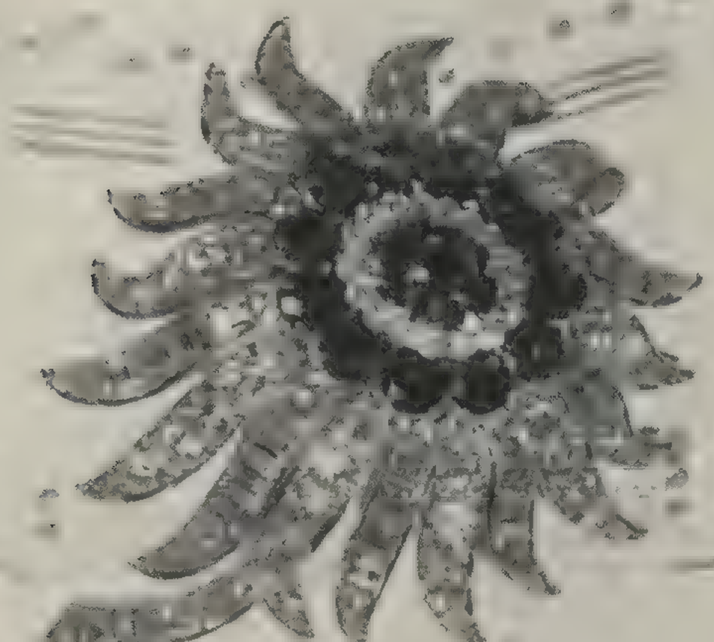
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Revlon

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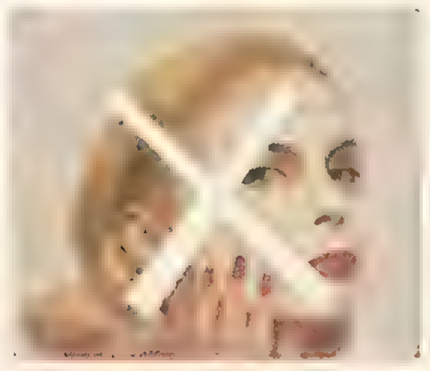
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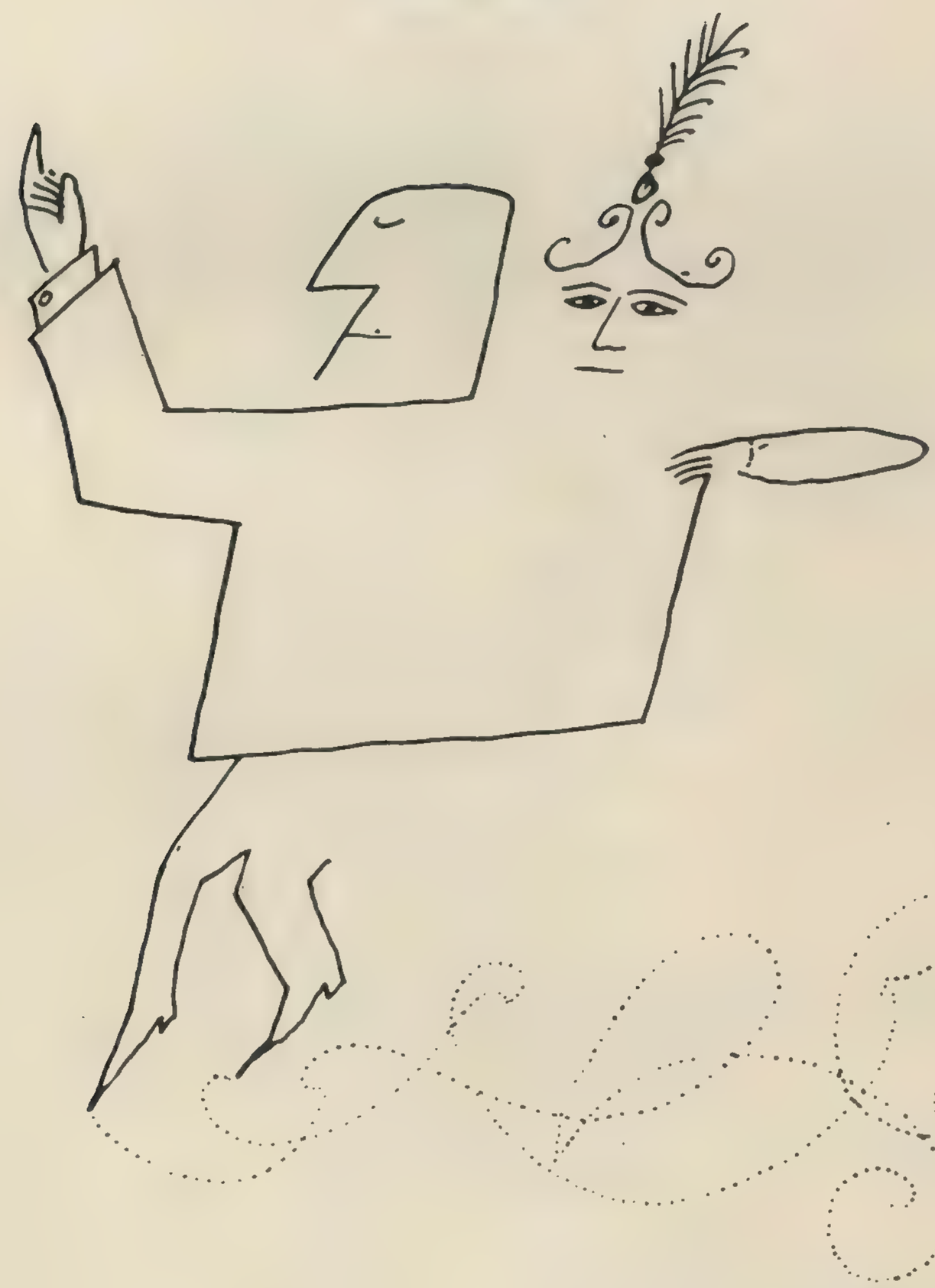
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From the flowering forest, from the mist that rises from moonlit gardens comes the fragrance for the most enchanting bath on earth — Helena Rubinstein's joyful Moonlight Mist: as a mountainous foam bath, a perfume spray that enchants the very air, a deliciously perfumed body powder and the loveliest of eau de parfums.

Moonlight Mist Foam Bath, 3.50. Body Powder, 3.00. Eau de Parfum Spray, 3.50. Soap, box of three, 3.00. Eau de Parfum, 3.75, 2.50, 1.50. Perfume, 17.50, 10.00. Purse Flacon, 3.00.

all prices plus tax

Helena Rubinstein

655 Fifth Avenue, New York 22, N. Y.

I dreamed I raced with the wind



*in my maidenform bra

The minute you put it on, you'll notice the difference...

CONCERTO*

the bra that makes your curves look more curvaceous

How heavenly! To discover—suddenly—that *you* have the figure you've always dreamed about. The minute you put on new Concerto you'll notice there's an added excitement about your figure. And it's all done with row after row of tiny interlocked stitching to firm, mould and hold you in an *outrageously* beautiful new line!

Help yourself to this dream-in-a-package

Just pick out your size and this fabulous new bra *is yours!* Was anything ever so easy, so quick! It's a wonderful feeling, too, to know this bra was packaged *just for you.* That's Maidenform's very special way of bringing you Concerto, the exciting new bra that really does something for you.

AA, A, B and C cups. White cotton broadcloth



COSTUME BY SCAASI

Get it today ... tomorrow at the latest ...
at your handy Bra Bar in packages, or unpackaged
at your favorite Maidenform store. **2.50**

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Dress by Larry Aldrich:
Courtesy Hudson's, Detroit
Scene: Grosse Pointe Yacht Club



PETER DIMITRI

Accent to Loveliness on the breathtaking Imperial
is aluminum. But here the beauty is more than
skin deep. The satin gleam of grille, dash and trim
will last . . . unspoiled by time or weather.
The aluminum by Alcoa . . . the enjoyment by you.

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Connaught
edged with color
the doeskin flannel skirt.
black with ash grey, fern green
with pine, white
gate grey, blonde with suntan
cashmere sweater about twenty-six
dollars
skirt about eighteen dollars
at BERGDORF GOODMAN, new york • J. BLACH, birmingham
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high fashion in jewels



White Shoulders...
Most Precious...Golden Shadows...
Colognes...in their separate atomizers

for a limited time only

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fabulous petticoat show by Van Raalte

Setting: *the infinite variety of feminine nature*

Admission: *just turn the page*.....





New laces of 1957

every petticoat a star!

Nicest new show now showing! Unmistakably off-Broadway (here, deliciously, tropically so) . . . but destined for a long and happy run wherever you go. Ticket of admission? Yours to pick. The price range? Quite spectacular. All, of Van Raalte's exclusive nylon tricot, exquisitely embellished. Sizes small, medium, large. At the nicest stores . . . why not start trying to make your choices now?

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Because you love nice things

Left to right: #6884. Scalloped Rambler Rose Chantilly on a deep pleated flounce, $12.95.

#6843. Scalloped Cameo Alencon, $5.95.

#6868. Crescents of Starflower Alencon, on a pleated flounce, $8.95.

#6831. Intricately cut Starflower Alencon, $4.95.

#6876. Double Illusion® nylon tricot ribbon beaded and flounced with Chantilly, $10.95.

Photographed at Round Hill,
Montego Bay, Jamaica, B.W.I.,
by Kuhner



Lanz

Double date . . .
this sheath a Herbert Meyer cotton
to wear with or without
its own white linen jacket.
Navy or black,
sizes 5 to 15. $45.00
Shoes by Capezio

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TO LIFE



Virna Lisi—Italian actress

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THE LIPSTICK COLOR BY MAX FACTOR THAT CHANGED THE FACE OF FASHION IN ROME, LONDON, PARIS

Roman Pink is a pink full of vibrations that can set off a whole chain of beautiful things about you . . . a delicate, rose glow complexion . . . richly accented eyes . . . softer hair—a whole new way of dressing in rich, melting colors. And it's only in Hi-Fi, Max Factor's entirely new kind of lipstick that's everything you want in one lipstick! Intense Hi-Fi color glides on, keeps lips soft, needs no blotting or setting, yet stays on till you take it off! Discover Hi-Fi Lipstick in Roman Pink . . . then try the other dazzling Hi-Fi shades. In a gold-tone faceted case $1.25 PLUS TAX

startling new pink in Max Factor's new hi-fi Lipstick



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THE GOLDEN COLD WATER SOAP

MADE ESPECIALLY FOR WASHING GIRDLES

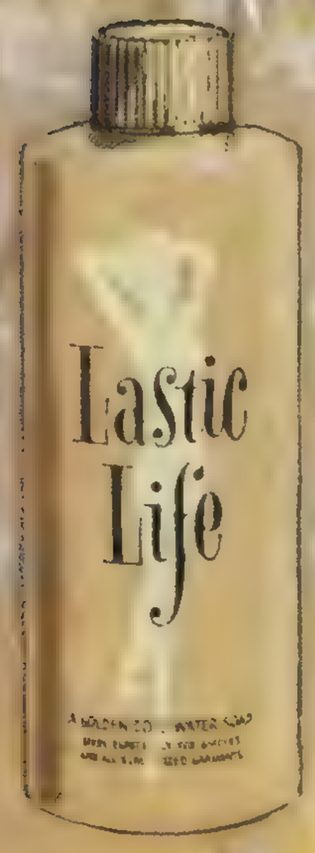
Suds your new girdles in this liquid soap and they come out looking like new... fitting like new... time after time. Lastic Life actually *preserves* elastic... makes your foundation garments last TWICE as long. Ask for it when you buy your new girdle... use it *every* time you wash it... you'll love Lastic Life.

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THIS DUOSETTE BY Lily of France WILL LAST TWICE AS LONG IF ALWAYS WASHED IN LASTIC LIFE.



Travel lightly... on foreign (or home) territory in the suit that looks like a dress. It's a new lightweight blend of 60% "Dacron"* polyester fiber and 40% worsted. And, thanks to "Dacron", it reaches its destination as fresh and wrinkle-free as it starts. Grey or blue. Sizes 8-16. About $125. At B. Altman's; Joseph Magnin; Rich's; Chas. A. Stevens; Harzfeld's.

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Marlborough . . . a brilliant new cotton Petaldown by EVERFAST®

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One exquisite pattern in a collection of decorator prints backed by the famous Everfast color guarantee*, . . . now available at:

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has happened to blankets! Chatham has
moved whole flowerbeds indoors,
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There's a whole series of *hand-screened*
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available in your own best-beloved
Chatham blanket, creating an
entirely *new fashion in dreams*,
opening your eyes to a radiant new
pastel world. No—nevermore will
blankets be just blankets.

TURN AND SEE WHY



and the beauty of it: A CHATHAM PURREY* BLANKET

PINK CARNATION . . . new lightweight version of Chatham's famous Purrey blend of rayon and Orlon†. Perfect for sleeping-under-blankets with the air-conditioner on, washes beautifully, mothproof, non-allergenic. Long-lasting nylon binding. White ground with pink flowers on ribbons of pink, yellow, blue or green. 72" x 90" fits single and double beds. Lightweight, $8.95; winterweight, $12.95. In solid colors too: lightweight, $6.95; winterweight, $10.95. **T. M. Reg. No. 372,008 U. S. Pat. No. 2,208,533 †DuPont's acrylic fiber*

At good stores, or write Chatham Manufacturing Company, 80 Worth Street, New York 13, New York

CHATHAM MANUFACTURING COMPANY, makers of famous fashion fabrics for men and women • Mills at Elkin, Charlotte, Spray, in North Carolina.

and the beauty of it: A CHATHAM ORLON* BLANKET

FLOWER PRINTS . . . in Chatham's 100% Orlon lightweight blanket. Cloud-soft, just right for your air-conditioned summers. A breeze to wash, quick to dry, mothproof, won't cause allergy sneezes. 100% nylon binding that lasts and lasts. Hand-screened print in blue, pink or yellow on white ground. 72" x 90" fits single and double beds. Lightweight, $12.95; winterweight, $19.95. In solid colors, too: lightweight, $10.95; winterweight, $15.95.

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SUMMER ROSE . . . on a breeze-light Chatham blend of rayon, cotton and Orlon*. All the blanket many families need from spring to fall; also good to have as an extra throw for cold weather. Hand-screened print in pink, yellow or blue against paler tints of the same colors. 72" x 90" fits single and double beds, $5.95. Also in solid colors—ask for Chatham's "Miami"—$4.95.

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Birmingham	Burger Phillips Co.

ARKANSAS

Fort Smith	Boston Store Dry Goods Co.
Little Rock	M. M. Cohn Co.

CALIFORNIA

Arcadia	Hinshaw's Dept. Stores, Inc.
Eureka-Crescent City	Daly Bros.
Fresno	Cooper's
Long Beach	Walker's Long Beach, Inc.
Los Angeles	Broadway Dept. Store
Newman	Simon Newman Co.
Oakland	Hale Bros. Kahn s
Pacific Grove	Holman's Dept. Store
Riverside	Charles O. Reid Co.,
Sacramento	Hale's
San Diego	Jordan Marsh Co. Linda Vista Dept. Store
San Francisco	Hale's
San Jose	L. Hart & Son Co.
Whittier	Hinshaw's Dept. Store

COLORADO

Colorado Springs	Daniels & Fisher
Denver	Daniels & Fisher May Company
Lakewood	Howell's

CONNECTICUT

Branford	Horwitz Dept. Store
Bridgeport	D. M. Read, Inc. Howland's Dry Goods Co. Skydel's
Danbury	Bohan's
East Hartford	Sage, Allen & Co.
Hartford	G. Fox & Co.
Manchester	The J. W. Hale Corp.
Mystic	C. F. Noyes Co.
New Britain	Davidson & Leventha
New Haven	Edward Malley Co.
New London	Marvel Shop
Norwalk	Tristram-Fuller Inc.
Saybrook	Sage, Allen & Co.
Stamford	C. O. Miller Co.
Wallingford	Cahill's
Waterbury	Windsor Curtain Shop
West Hartford	Sage, Allen & Co. Walpole Brothers

DELAWARE

Newark	Newark Dept. Store
Wilmington	Kennard, Pyle Co.

DISTRICT OF COLUMBIA

Washington	The Hecht Co. Walpole Brothers

FLORIDA

Fort Lauderdale	Burdine's, Inc.
Jacksonville	Cohen Bros. French Novelty
Lakeland	Maas Brothers
Miam	Burdine's, Inc.
Miam Beach	Burdine's, Inc.
Orlando	Belk's Dept. Store
St. Petersburg	Maas Brothers, Inc.
Sanford	The Yowell Co.
Saratosa	Maas Brothers, Inc.
Tampa	Maas Brothers, Inc.
West Palm Beach	Burdine's, Inc. Palm Beach Mercan ile Co.

GEORGIA

Atlanta	Davison, Paxon Co. Rich's, Inc.

HAWAII

Honolulu	Yat Loy Co.

ILLINOIS

Aurora	Lietz & Grometer, Inc.
Berwyn	Schoen-McAllister Co.
Canton	Scripps-McCartney Co.
Champaign	W. Lewis & Co.
Charleston	Alexander's Dept. Store
Chicago	Gatelys Peoples Store Madigan Bros. Weiboldt's
DeKalb	M. F. Malone
Elgin	Ackemann Bros.
Elmhurst	Ollswang's Dept. Store
Evanston	Wieboldt's
Evergreen Park	The Fair
Freeport	F. A. Read Co.
Glen Ellyn	McAllister-Wallace
Highland Park	Garnett & Co.
Kankakee	The Fair Stores Co.
La Grange	McAllister-Schoen Co.
Lombard	Henderson's of Lombard
Morris	Baum's
Oak Park	W. Y. Gilmore & Sons Weiboldt's The Fair Stores Co.
Old Orchard	The Fair Stores Co.
Peoria	P. A. Bergner & Co.
Rockford	The Chas. V. Weise Co.
Springfield	Myers Bros.
Sycamore	Henderson's
Waukegan	The Globe Outlet Co.
Wheaton	Scott-Sloan Co. Estenfelder's

INDIANA

Ft. Wayne	Earl Groth & Co.
Gary	H. Gordon & Sons
Goshen	Newell's Plaut's
Hammond	Edward C. Minas Co.
Indianapolis	The Wm. H. Block Co. H. P. Wasson & Co.
Lafayette	Loeb's
Marion	Queen City
Mishawaka	M. Gilbert & Sons Co.
New Albany	The White House
Peru	Senger Dry Goods Co.
Plymouth	The F. W. Bosworth Co.
Richmond	George H. Knollenberg Co.
South Bend	George Wyman & Co.
Valparaiso	J. Lowenstine & Sons

IOWA

Cedar Rapids	The Killian Co.
Davenport	Petersen-Harned-Von Maur
Des Moines	Younker Bros., Inc.
Lake City	Farley's

KANSAS

Hutchinson	Pegues, Wright D. G. Co. Wiley D. G. Co.
Lawrence	A. D. Weaver
Mission	Macy's
Topeka	Crosby Bros., Inc.
Wichita	Buck's, Inc. Walker Bros. D. G. Co.

KENTUCKY

Ashland	The C. H. Parsons Co.
Bowling Green	Sam Pushin & Co.
Louisville	Kaufman-Straus Co.

LOUISIANA

Lake Charles	Muller Co.
New Orleans	Maison Blanche Co., Limited

MAINE

Augusta	D. W. Adams Co.
Bangor	Freese's
Camden	Achorns Dept. Store
Gardiner	D. W. Adams Co.
Portland	Porteous, Mitchell & Braun Co.
Waterville	Emery Brown Co.

MARYLAND

Baltimore	The Hecht Co. May Co.
Frederick	Hendrickson's
Hagerstown	Leiter Bros.
Silver Springs	The Hecht Co.

MASSACHUSETTS

Boston	Gilchrist Co. Jordan Marsh Co. Walpole Bros. T. D. Whitney, Inc.
Brockton	Fraser's, Inc.
Cambridge	J. H. Cocoran & Co.
Framingham	Allen's Dept. Store Jordan Marsh Co.
Holyoke	A. Steiger & Co.
Hudson	Allen's Dept. Store
Lawrence	A. B. Sutherland Co.
Leominster	Wm. K. Allen Co.
Lexington	Bateman's Inc.
Malden	Jordan Marsh Co.
Marlboro	Wm. K. Allen Co.
New Bedford	Star Store
North Adams	Boston Store
Northampton	McCallum's Dept. Store
Orleans	Sutton's
Quincy	Sheridan's, Inc.
Springfield	Steiger's
Worcester	Denholm & McKay Co. John C. MacInnes Company, Inc. C. T. Sherer Co., Inc.

MICHIGAN

Ann Arbor	Goodyear's
Battle Creek	L. W. Robinson Co.
Birmington	Mulholland Dry Goods Co.
Detroit	Crowley, Milner Co.
Flint	Smith Bridgman Co.
Holland	DeVries & Dornbos Co.
Marine City	Miller's
Pontiac	Waite's, Inc.
Saginaw	Seitner Bros.
Sandusky	Polewach Stores, Inc.
Warsaw	Carter's Dept. Store
Wayne	Mulholland Dry Goods Co.
West Branch	B. Bleumenthal & Co.

MINNESOTA

Austin	Fantle Bros. Co.
Fairmont	Wolf's
Minneapolis	Dayton Co.
St. Paul	The Golden Rule Schuneman's, Inc.
Worthington	The Wolff Store

MONTANA

Havre	F. A. Buttery Co.

MISSOURI

Jefferson City	Millsap's
Joplin	Macy's
Kansas City	Duff & Repp—Robert Keith Macy's Peck's of Kansas City
Moberly	Patterson's
St. Joseph	Hirsch Bros.
Springfield	Heer's

NEBRASKA

Lincoln	Miller & Paine, Inc.
Omaha	J. L. Brandeis & Sons Orchard & Wilhelm Co.

NEVADA

Reno	Gray, Reid, Wright Co.

NEW HAMPSHIRE

Claremont	Houghton & Simonds

NEW JERSEY

Asbury Park	Steinbach Co.
Atlantic City	M. E. Blatt Co.
East Orange	Town and Country Linens
Elizabeth	R. J. Goerke Co.
Englewood	Craig Dry Goods
Hackensack	Lyric Silk Shop
Morristown	L. Bamberger & Co.
Newark	L. Bamberger & Co. Kresge Newark, Inc.
Paterson	Quackenbush Co.
Perth Amboy	Blau's
Plainfield	L. Bamberger & Co.
Princeton	L. Bamberger & Co.
Red Bank	Steinbach Co.
Trenton	Yards

NEW MEXICO

Albuquerque	Kistler, Collister & Co.

NEW YORK

Bronx	Fay's
Brooklyn	Abraham & Straus
Buffalo	Adam, Meldrum & Anderson Co.
Garden City	Abraham & Straus
Hempstead	Abraham & Straus
Jamestown	Nelson's of Jamestown, Inc.
New York	B. Altman & Co.
Plattsburg	David Merkel, Inc.
Rochester	McCurdy & Co., Inc.
Scarsdale	Charles N. Mead Co.
Suffern	The Globe
Sunnyside	Golden Rule Department Store
Syracuse	C. E. Chapell & Sons, Inc. E. W. Edwards & Son
Troy	Troy Covering Shop

NORTH CAROLINA

Charlotte	Belk Bros. Co.
Durham	Belk-Leggett Co.
Fayetteville	Belk-Hinsdale Co.
Greensboro	Belk's Dept. Store The Meyers Co.
Rocky Mount	Rosenbloom-Levy Co.
Salisbury	Belk's of Salisbury
Waynesville	Ray's Dept. Store
Winston-Salem	Davis, Inc.

NORTH DAKOTA

Grand Forks	Norby Dept. Store
Minot	Ellisons

OHIO

Chillicothe	M. Schachne & Sons
Cincinnati	The McAlpin Co.
Cleveland	Fries & Schuele Co. The Halle Bros. Co.
Columbus	Morehouse-Fashion Co.
Conneaut	The A. W. Pelton Co.
Delphos	Shenk's
Mansfield	The H. L. Reed Co.
Youngstown	G. M. McKelvey Co.
Zanesville	H. Weber, Sons & Co.

OKLAHOMA

Oklahoma City	Kerr's, Inc.
Tulsa	The Froug Co., Inc.

OREGON

Portland	Olds & King

PENNSYLVANIA

Altoona	Bon Ton Dept. Store
Beaver Falls	Benson's Dept. Store
Cheltenham	Gimbel Bros.
Chester	Speare Brothers
Ellwood City	J. C. Doutt & Co.
Erie	Boston Store
Germantown	Allen's
Greensburg	A. E. Troutman Co.
Harrisburg	Bowman Dept. Store, Inc.
Johnstown	The Geis Store, Inc.
Lehighton	Bright's, Inc.
Lock Haven	Smith & Winter, Inc.
McKeesport	The Famous Co.
Nazareth	Freeman's
Norristown	Chatlin's Dept. Store
Philadelphia	Gimbel Bros. C. A. Rowell Snellenburg's
Pittsburgh	Frank & Seder Kaufmann Dept. Store Albert J. Mansmann Co.
Reading	Pomeroy's, Inc. C. K. Whitner Co.
Ridgeway	Smith Bros. Co.
St. Mary's	Colonial Linen Shoppe
Scranton	The Globe Store
State College	O. W. Houts & Son
Sunbury	Bowman's Sunbury, Inc.
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York	Charles H. Bear & Co.

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Newport	The Boston Store
Pawtucket	Shartenberg's, Inc.
Providence	Boston Store Gladding's, Inc.
West Warwick	Boston Store
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SOUTH CAROLINA

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Columbia	James L. Tapp Co.
Greenville	Belk Simpson Co. Meyers-Arnold Co.
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SOUTH DAKOTA

Mitchell	Baron Bros. Co.

TENNESSEE

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Knoxville	Miller's, Inc.
Memphis	John Gerber Co.
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TEXAS

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Corpus Christi	Lichenstein's
Earth	Rutherford & Co.
Lubbock	Dunlap's
Houston	Meyer Bros., Inc. Sakowitz Bros.
Tyler	Mayer & Schmidt

UTAH

Salt Lake City	Keith-O'Brien, Inc.

VERMONT

Burlington	Albernethy's

VIRGINIA

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Danville	Belk-Leggett Co.
Lynchburg	Guggenheimer's, Inc.
Parkington	The Hecht Co.
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WASHINGTON

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Spokane	The Crescen Bon Marche-Palace
Tacoma	Rhodes Bros.
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WEST VIRGINIA

Charleston	Woodrums'
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Appleton	H. C. Prange Co.
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Safest plunge on the market . . . this V-ette shaping that dips to a bare, breathless beauty . . . hooks deftly down the front! In nylon lace, cups crescent-lifted or with contour shell. Custom-sized by the inch, 15.00. Ask for Hollywood V-ette®



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or your goal...
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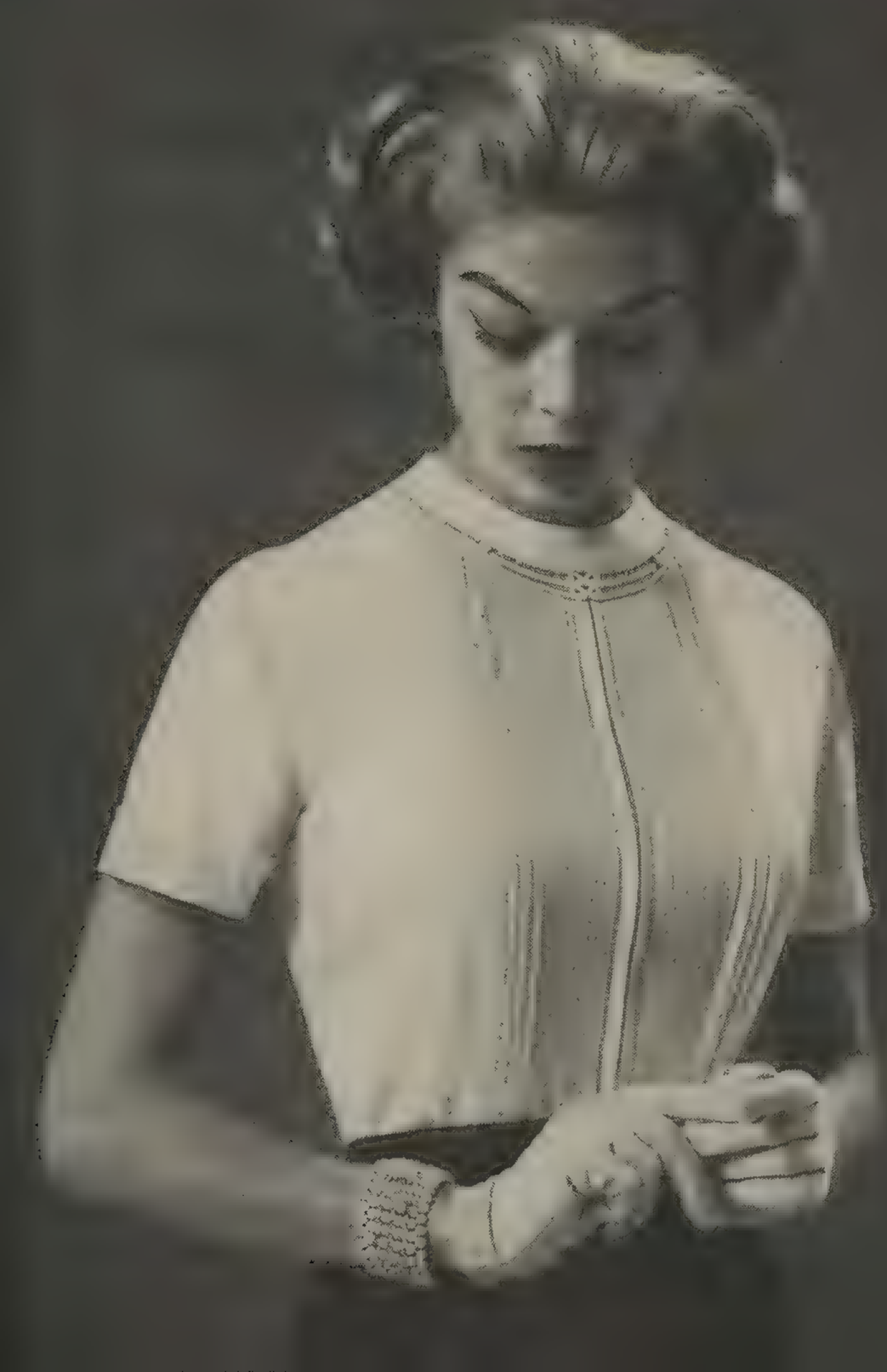


PHOTOS BY RICHARD LITWIN

Top –
Dacron-and-pima . . . carefree beauty, finely tucked – under eleven dollars.

Center –
Debsheer . . . nylon transparency . . . aglow with pearls and lace – under twelve dollars.

Bottom –
Debtrique . . . opaqued nylon with hand details – under nine dollars.



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Indianapolis, Indiana	H. P Wasson & Co.
Los Angeles, Calif.	J. W. Robinson Co.
Newark, N. J	Hahne & Company
Pittsburgh, Pa.	Joseph Horne Co.
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FRANCIS I
*6-piece place setting, $39.75**



SILVER SCULPTURE
*6-piece place setting, $36.75**



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*6-piece place setting, $36.75**

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Simply because you can't have it any better. That's one of the wonderful things about owning sterling, *owning Reed & Barton sterling*. It's a standard in itself—of inspirational design, of brilliant craftsmanship. Solid, pure, beautiful now and forever. It can never lose its looks. Indeed they improve with the days and the years.

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**Knife, fork, teaspoon, soup spoon, salad fork, butter spreader, Federal Tax incl. At all leading silverware stores, or write Reed & Barton, Dept. V-74.*

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SILVERMASTERS SINCE 1824 • TAUNTON, MASSACHUSETTS

designed by Beni Claire



The Paul Parnes signature...
in pure Irish Linen

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HAT BY EMME



There's nothing like pure Irish Linen . . . by **ALCE**
cooly cut in a saucy sailor-collared demi-blouse
that swoops to a new low in back . . .
and crops up cunningly above a
hi-rise skirt. Blue, red, white or black,
in sizes 5 to 15. About $35. Bonwit Teller, all stores.
I. Magnin, Dayton Co., Neiman Marcus, Henry Harris.
Eloise Curtis, 498 Seventh Avenue, New York

IRISH LINEN
LOVELY LASTING ECONOMICAL



DRESS BY GRENELLE-ESTEVEZ

HATS BY JOHN FREDERICS



sportwhirl

by Jeanne Campbell

There is nothing like Pure Irish Linen . . . when it comes to you and Summer and things! Black, cornflower, white, red, emerald green. Sizes 8 to 16. Both about $18.
Sportwhirl-Debutante, Inc., 498 Seventh Avenue, New York.
Bloomingdale's, New York. Burdine's, Miami, Fla.
Carson Pirie Scott, Chicago. Ill. Himelhoch's. Detroit, Mich.
Roos Bros. (Sizes 7 to 15 only), San Francisco, Calif.

IRISH LINEN
LOVELY · LASTING · ECONOMICAL

You try on fashions...





Now try on Faces

Remember, you wear it—lipstick, lotion, face cream.
And you want it to look fabulous. That's why cosmetics by
Beauty Counselor are never picked up (like canned goods) off a counter!
You try before you buy, in your own home . . . avoid costly errors . . .
discover high complements for your skin and wardrobe schemes.
Yet these unsurpassed beauty products cost no more than "counter" brands.
This coupon is your invitation to get a *lovelier* look at yourself.
Don't let anything stop you!

For exciting make-up, try before you buy.





Beauty Counselor®

CUSTOM-FITTED COSMETICS

GROSSE POINTE, MICH. • WINDSOR, ONTARIO • LONDON, ENGLAND

Guaranteed by Good Housekeeping — Replacement or Refund of Money if Not as Advertised Therein

Beauty Counselors, Inc., Grosse Pointe 24, Mich. V-3

☐ Please have a Counselor visit me for a free consultation and try-on test from this Show Case.

☐ A stimulating career interests me. How may I qualify as a Beauty Counselor? I am over 25.

NAME_____

ADDRESS_____

CITY_____ ZONE_____ STATE_____

HAT BY EMME

MAM'SELLE

BY BETTY CAROL

There's nothing like pure Irish linen by SICHEL . . in a darkling sheath freshened with petticoat pouts for endearing young charm. In royal black, or young purple, sizes 5 to 15. About $35. Bonwit Teller, Neiman Marcus, Best's Apparel

IRISH LINEN
LOVELY · LASTING · ECONOMICAL

Blumenfeld

on every lip,

on every leg.

Belle-Sharmeer

leg-size* stockings

fully-fashioned and seamless

1.35 to 2.95 a pair



brev, modite, duchess ... famous symbol of fit

*T-M W.K.M. Copyright 1957, Wayne Knitting Mills



There's nothing like pure Irish Linen . . . Alençon-frosted and mated with pure cashmere.

IRISH LINEN
LOVELY LASTING ECONOMICAL

BONWIT TELLER, NEIMAN MARCUS, JOSEPH MAGNIN, MONTALDO'S.

DOCTOR DRESS CO., INC., 847 W. Jackson, Chicago 7.
Flowerings of summer . . . enchantingly embroidered on all-important linen-textured rayon and acetate. Left, about $40.00. Right, carefree step-in dress, about $45.00. Both available in summer's choicest colors, sizes 14 to 44 and 22½ to 26½. *Slightly higher on West Coast* *Hats—Mr. John*

I. Doctor



See the I. Doctor advertisement on page 195.

this is my sister...she's a girl

Anyone can tell, naturally, because she wears the bloomers in the family — dainty pink with lace and pleats all over and all that sort of stuff! Whereas mine's MAN-tailored! S'got that new slim three-buttoned look. And it's blue! They're called "Duets" and Little Craft makes 'em out of pure Irish linen — which besides feeling good on, let's us drip ice-cream to our heart's content! (Ma knows how easy they are to wash!) Infants sizes medium, large and extra large at your favorite shop. About $5.

Best & Co.
New York



Little Craft Co.
a division of Alfred Leon, Inc.

IRISH LINEN
LOVELY LASTING ECONOMICAL

There is nothing like pure Irish Linen.



Strutwear, Inc. — Minneapolis, Glencoe, Minn.; Clarksdale, Miss.; Ipswich, Mass.; New York City

White Stag

Portland 9, Oregon

WIND-SPLASHED...

FUNCLOTHES

in Air-conditioned

SAILCLOTH

White Stag creates a whole new summer of excitement! You'll love the clean sea look... fresh as a sail in the wind. In the fabric White Stag made famous— air-conditioned sailcloth with breezy good times woven in.

left to right:

The Midshipman Jacket, 10-20, $6.95;

Taper Pant, 10-18, $5.95;

Yacht Club Jac, with Tri-color deep V, S-M-L, $5.95;

Clamdiggers® with roll-up legs, 10-20, $4.95;

Jolly Top, cool cotton knit, S-M-L, $2.98;

Little Boy Shorts, 10-20, $3.95

White Stag of Canada
at Superior Converters Ltd., Toronto

At Best & Co., New York; Marshall Field & Co., Chicago; Meier & Frank Co., Portland; Rich's, Atlanta; and other fine stores everywhere.

White Stag

Portland 9, Oregon

WIND SPLASHED

FUNCLOTHES

in Air-conditioned

SAILCLOTH

for little girls, big girls and sub-teens, too!

. . . Summertime is more fun, too, for your junior editions in White Stag's famous Sailcloth funclothes. Breezy bright and crisp, they love hard wear and washing.

left to right:

Dock Walloper, cool cotton knit, color-striped to Sailcloth, 3-6X, $1.98;

Clamdiggers® with Sailmaker Stitch on pockets. 3-6X, $2.98;

Jolly Top, cool cotton knit, to match or contrast with Sailcloth. Sub-teens 8-14, $2.98;

Sailing Pant, side-zipped, sub-teens 8-14, $5.95;

Top Master, with Pebble knit boat-neck and pocket. 7-14, $3.50;

Jib Short, with Pebble knit trim, 7-14, $3.50

At Best & Co., New York; Garfinckel's, Washington, D. C.; Marshall Field & Co., Chicago; Meier & Frank Co., Portland; Neiman Marcus, Dallas-Houston; and other fine stores everywhere.



NEW, the lovely light of your life

Samsonite *Ultralite* ...

the Magnesium luggage that's fingertip-light . . . in new Medallion styling

BEAUTY CASE $22.50

WARDROBE $37.50

O'NITE $27.50

You're free as the breeze with Ultralite Medallion—today's latest and loveliest light luggage! You enjoy stunning two-tone styling—the high fashion look in fine luggage! A gleaming gold-trimmed medallion contains your monogram in beautiful script! And fabulous magnesium—world's lightest structural metal, makes Ultralite Medallion *fingertip-light!* The interior is equally unusual—deep, roomy and styled with luxurious linings, pockets and ribbon ties. More, Samsonite's exclusive "Travel-Tested" finish is scuff-resistant, cleans with a damp cloth, *stays beautiful!*

Shwayder Bros., Inc., Luggage Division, Denver 17, Colorado. Makers of Samsonite Card Tables and Chairs. Also Samsonite Streamlite Luggage from $15.00. All prices subject to existing taxes. Prices higher outside Continental United States.

having a wonderful time in...

Wellington Sears



WIND SPLASHED

...spray cooled, cavortin' playclothes

by **White Stag** are fun-designed

in Topsail® by **Wellington Sears**

Topsail®, with the breeze woven in

...washable, wearable, wonderful...and

so utterly compatible with you,

the sun and summertime play wherever you go!

White Stag Playclothes in Topsail®,

Left: **The Midshipman Jacket,**

with middy collar, 10-20, $6.95

Dock Walloper, cotton knit,

color-striped to Topsail®,

S-M-L, $2.50

Bermuda Shorts, 10-20, $4.95

Right: **Cool Breezer** with

convertible collar, 10-20, $3.95

Clamdiggers®, sailmaker

stitched, 10-20, $4.95

At Best & Co., New York; Bullock's, Los Angeles; Burdines, Miami; Frederick & Nelson, Seattle; and other fine stores everywhere.

Topsail®

AMERICA'S FAVORITE SAILCLOTH

Topsail, one of Wellington Sears' Fresh Faced Cottons, shows off its crisp, carefree character in White Stag's Windsplashed playclothes. This is the famous pebbly-textured sailcloth that *keeps* its smart good-looks, keeps those clear, sharp, colorfast colors. And it's "woven to breathe" to keep *you* cool on the go. And Topsail is Sanforized®, wears beautifully, washes with wonderful ease. See these new playclothes in Topsail at all the fine stores listed below.

WOMEN'S AND GIRLS'

Alabama
Birmingham—Loveman, Joseph & Loeb

Arizona
Phoenix—Goldwaters, Inc.

California
Bakersfield—Malcolm Brock Co.
Long Beach—Buffum's
Los Angeles—Bullock's
Oakland—H. C. Capwell Co.
Sacramento—Rhodes
San Francisco—Macy's California
San Diego—Marston's

Georgia
Savannah—Leopold Adler Co.

Idaho
Boise—C. C. Anderson Co.

Illinois
Elgin—Ackemann Bros.

Louisiana
New Orleans—Gus Mayer Co., Ltd.

Minnesota
Minneapolis—Dayton Co.

Missouri
St. Louis—Scruggs-Vandervoort-Barney, Inc.

Montana
Billings—Hart-Albin Co.

Oregon
Eugene—Russell's

Pennsylvania
Pittsburgh—Gimbel Brothers
Philadelphia—Gimbel Brothers

Tennessee
Nashville—Cain-Sloan Co.

Utah
Ogden—The Bon Marche

Washington
Seattle—Frederick & Nelson
Spokane—The Crescent
Tacoma—The Bon Marche
Yakima—The Bon Marche

Wisconsin
Appleton—H. C. Prange Co.
Green Bay—H. C. Prange Co.
Madison—Harry S. Manchester, Inc.
Milwaukee—Ed. Schuster & Co., Inc.
Sheboygan—H. C. Prange Co.

WOMEN'S

California
San Jose—Hale's
Stockton—Katten & Marengo, Inc.

Colorado
Denver—Denver Dry Goods Co.

Connecticut
Bridgeport—D. M. Read Co.
Hartford—G. Fox & Co.

Florida
Daytona Beach—Linden's Vogue
Jacksonville—Furchgott, Inc.
Miami—Burdine's Inc.
Orlando—Belk's
St. Petersburg—Rutland Bros. Co., Inc.
Tampa—Maas Bros.

Illinois
Springfield—S. A. Barker Co.
Waukegan—The Hein Company

Indiana
South Bend—George Wyman & Co.

Iowa
Des Moines—Younker Bros., Inc.

Kansas
Topeka—Crosby Bros., Inc.
Wichita—Innes

Kentucky
Louisville—The Stewart Dry Goods Co.

Louisiana
Shreveport—Fashion

Massachusetts
Boston—Jordan-Marsh Co.

Michigan
Grand Rapids—Wurzburg Co.

Minnesota
Duluth—Maurices Apparel, Inc.

Missouri
Kansas City—Emery-Bird-Thayer D.G. Co.

Montana
Missoula—Missoula Merc. Co.

Nebraska
Lincoln—Gold & Co.
Omaha—J. L. Brandeis & Sons

New York
Buffalo—L. L. Berger, Inc.
Elmira—The Gorton Co.
Rochester—Sibley-Lindsay & Curr Co.
Syracuse—The Addis Co.

North Carolina
Charlotte—J. B. Ivey & Co.

Ohio
Columbus—F & R Lazarus Co.
Dayton—Rike-Kumler Company
Toledo—LaSalle & Koch Co.

Oklahoma
Oklahoma City—J. A. Brown Co.
Tulsa—Brown-Dunkin Co.

Tennessee
Memphis—B. Lowenstein & Bros., Inc.

Texas
Amarillo—Blackburn Bros.
Dallas—Titche-Goettinger Co.
Ft. Worth—R. E. Cox & Co.
Houston—Battelstein's, Inc.
San Antonio—Joske's of Texas

Utah
Salt Lake City—Auerbach Co.

Washington
Walla Walla—Gardner & Co.

GIRLS'

Alabama
Montgomery—Montgomery Fair

California
Arcadia—Hinshaw's Dept. Stores, Inc.
San Francisco—The Emporium
Whittier—Hinshaw's Dept. Stores, Inc.

Illinois
Chicago—Henry C. Lytton & Co.

Kansas
Salina—Roberts Shop

Michigan
Detroit—J. L. Hudson Co.

Missouri
Kansas City—Adler's
Kansas City—Emery-Bird-Thayer D.G. Co.
Kansas City—Harzfeld's

New Jersey
New Brunswick—Nathan's
Newark—Hahne & Co.
Ridgefield—Lolita Merrihew
Westfield—Jane Smith

Oregon
Portland—Olds & King
Portland—Lipman's

Pennsylvania
Easton—Orr Bros.
Philadelphia—Nana, Inc.
Wilkes-Barre—Fowler, Dick & Walker

Tennessee
Memphis—Levy's Ladies Toggery, Inc.

Washington
Seattle—The Bon Marche

WEST POINT TEXTILES
WEST POINT MANUFACTURING CO.

WELLINGTON SEARS COMPANY, 65 WORTH STREET, NEW YORK 13, NEW YORK



Feel like a barefoot girl with chic

Your feet, your legs never had it so soft. Footlets hosiery of Tycora yarn are beauties with the blessing of absorbency, the virtue of faithfulness to shape and size and new-born colors. See Footlets hosiery at the nicest stores, in all sizes, for all ages, in all manner of socks. J. W. Landenberger & Co., 385 Fifth Avenue, New York

in Footlets® hosiery of Tycora® yarn

Reg. U. S. Pat. Off.

DRESS BY
J. MAGNIN

*

FIGURE BY
DIET-SWEET



*



The Captive Male—docile, obedient, utterly charmed by those feminine curves—need never more be listed as "lost, strayed or stolen"! At least not when a modern, intuitive woman puts Diet-Sweet Foods by Pratt-Low of California on her regular shopping list. Diet-Sweet Fruits, Preserves and Salad Dressings are sweet 'n low...sweet in flavor yet low in calories—no threat to your silhouette. So indulge your sweet-tooth and enjoy "the tasteful way to waist away" with Diet-Sweet Foods from California!



diet-sweet

by PRATT-LOW Preserving Company, Santa Clara, California



International Silk Association (U.S.A.)

KRAMER JEWELRY

Jacqueline

PRETTIEST SHOES ANYWHERE



PATENT FLIRTS WITH BOWS

...and makes the most beguiling conquest of the season, flashing its high-fashion, stiletto-heeled flattery night or day. A gold underlay edges the bow on the opera... a bow-on-bow variation graces the open toe of the sling. only **9**^{95} to **11**^{95} some styles slightly higher

WOHL SHOE COMPANY • SAINT LOUIS, MISSOURI • A Division of Brown Shoe Company



Symphony in Cotton series—played here in a fabric of Aberfoyle's Cottonia® yarn, specially processed for superb performance and softened with silk. Charcoal or green, sizes 8 to 18. About $60.
Bergdorf Goodman, New York; Julius Garfinckel, Wash., D.C.

aberfoyle
U.S.A.
SPINS A FINE FASHION YARN

J. W. Robinson, Los Angeles; Famous & Barr, St. Louis or write Aberfoyle, 1430 Broadway, New York

Lilly Dearheart made history
when she said "a picture
hat is worth a thousand words."

YOU, TOO, CAN MAKE HISTORY

wearing this fabulous nylon tricot peignoir and gown. It's so Renoir, so very Gainsborough, someone is just bound to paint you! Peignoir of sheer and opaque tricot trimmed with shaped lace in White or Bristol Blue. 32 to 38 sizes, 14.95. Matching gown in White, Pink, Bristol Blue and Windsor Rose. 32 to 40 sizes, 10.95. Prices slightly higher in Canada.





GO! GO! GO! In fashions with a foreign flavor

7-14 girls are going places in all-purpose playtogs like these Harry Lang Creations: (left to right) Dip-N-Dry "MIDDY" and Sanforized striped Wondersheen "JAMAICA SHORTS." About $4.00 each. "KNIT SHIRT" (About $2.30) and Sanforized "GONDOLIER SHORTS." About $3.00. Washable Wondersheen "GONDOLIER JACKET and PANTS." About $4.00 each. (Also 2-6X, about $3.00 each.)

Look for foreign flavored MATCH-STIX at these leading stores:

The Broadway of Southern California	Los Angeles, California
L. S. Ayres	Indianapolis, Indiana
Younkers	Des Moines, Iowa
Maurice L. Rothschild Company	Minneapolis, Minnesota
Maurice L. Rothschild Company	St. Paul, Minnesota
Nelson's of Rome, Inc.,	Rome, New York
Rike-Kumler Company	Dayton, Ohio
Frougs	Tulsa, Oklahoma
A. Harris Company	Dallas, Texas
Foleys	Houston, Texas
The Grand Apparel	Milwaukee, Wisconsin
Gimbels	Philadelphia, Pennsylvania

FOR MORE INFORMATION WRITE TO HARRY LANG MFG. CO., DES MOINES 8, IOWA.

. . . it's the **RelaxAcizor** *you read about in* VOGUE



USE AT HOME...new Relax-A-cizor with fabulous new "Beauty Belts" gives you a prettier, trimmer figure...so quickly...so pleasantly. Look your loveliest! New popularity...new happiness for a new YOU!

REDUCE hips, waist, tummy, in size...No Diet!

NEW—no vibration, no massage; a truly easy NO EFFORT way!

ROMANCE begins with a pretty figure. Now, *you* can lose excess inches from your hips, waist, tummy, thighs . . . without diet or weight-loss . . . QUICKLY, EASILY. . . while you REST luxuriously at *home!* Relax-A-cizor slims you with a delightful new kind of reducing exercise that requires NO EFFORT!

Twice as easy to use . . . and the NEW Relax-A-cizor . . . with the fabulous new "Beauty Belts" trims away excess inches from hips, waist, abdomen, and thighs TWICE AS FAST as ever before!

You use your Relax-A-cizor at *home* while you RELAX and enjoy reading, sewing . . . even SLEEPING . . . and excess inches vanish almost like magic . . . *never makes you feel tired like regular beauty exercises.*

HUSBANDS use Relax-A-cizor, too . . . for their waistlines . . . for soothing RELAXING exercise of tired back and feet muscles.

FIRMS . . . TIGHTENS . . . TRIMS – *Diet* may cause sagging and loss from bust, neck and face. Relax-A-cizor does NOT; it, instead, *firms* and *tightens* your waist, hips, thighs and abdomen. *New* FACIAL exercises, lifts, and tightens muscles under EYES and CHIN.

Don't Risk Your Health . . . this is the safe, sensible, economical HOME method used by more than 150,000 women. Approved by Underwriters' Laboratory.

Beauty Editors Praise . . . Featured editorially in both "Mademoiselle" and "Charm." *(Mail coupon below for reprints.)* USERS SAY: "4 inches removed from abdomen."—Mrs. M.F. "3 inches from hips."—M.A. "Dress size was 16, now 12."—C.P. MANY WOMEN LOSE AN INCH OR TWO THE FIRST FEW DAYS! You may lose less—or MORE.

FREE – If you live in or *near* city listed at right, TELEPHONE for FREE INFORMATION, FREE BOOKLET, FREE TRIAL TREATMENT. *No obligation.* Representatives in most cities and rural areas. SOLD BY MAIL ON MONEY BACK GUARANTEE where company has no representatives.



TELEPHONE TODAY

NEW YORK CITY, MU 8-4690
NEWARK, MA 3-5313
PHILADELPHIA, LO 4-2566
BOSTON, KE 6-3030
DETROIT, WO 3-3311
CHICAGO, ST 2-5680
CLEVELAND, PR 1-2292
SAN FRANCISCO, SU 1-2682
LOS ANGELES, OL 5-8000
HONOLULU, 9-5276
MEXICO CITY, 25-18-34
LA CRESTA, PANAMA, 3-1899

FREE . . . MAIL TODAY

RELAX-A-CIZOR, Dept. VO-14
980 N. La Cienega, Los Angeles, Calif. *OR*
665 Fifth Ave., New York City, *OR*
Suite 1200, 17 No. State St., Chicago

Please send in PLAIN envelope FREE information about reducing size of waist, hips, thighs, abdomen. No cost. No salesmen will call. (PLEASE PRINT.)

NAME_____

ADDRESS_____

CITY_____ ZONE____ STATE____

TELEPHONE_____

Use margin for more writing space VO-14

KORDELL ADD-UPS get a spanking salute for mixing and matching. The fabric — LOWENSTEIN "MAINSAIL", a fine combed sailcloth that loves the water (soap and water)... hates shrinking and wrinkling (is Sanforized® and crease-resistant). For big and little sailors in white with red or turquoise, turquoise or red with white. Halters, 3 to 6x, $1.75; 7 to 14, $2. Shorts, 3 to 6x, $2; 7 to 14, $2.25. Blouses, all sizes, $2.25. Slim Jims, all sizes, $3. Calf Skinners, 3 to 6x, $2.50; 7 to 14, $3. All prices approximate. Other "Add-Ups" available—for subteens too! **M. Lowenstein** & Sons, Inc., 1430 Broadway, New York 18, N. Y.



LOWENSTEIN

mainsail FINE COMBED SAILCLOTH

Watch the ads for Kathy Kordell, the paper doll, and her wardrobe of "Add-Ups" to cut out.

Kordell ADD-UPS
Add-ups KORDELL

ABRAHAM & STRAUS, *Brooklyn* • BULLOCK'S, *Los Angeles* • H. C. CAPWELL, *Oakland* • WM. FILENE'S, *Boston* • THE J. L. HUDSON CO., *Detroit*, • INNES, *Wichita* • LAMSON BROS., *Toledo*
RICH'S, *Atlanta* • STRAWBRIDGE & CLOTHIER, *Philadelphia* • WM. TAYLOR, *Cleveland* • THALHIMER'S, *Richmond*. *Or write KORDELL SPORTSWEAR, Inc., 1350 Broadway, New York 18, N. Y.*

McCALL'S 4046—$1 00



MAKE THE CLOTHES THAT MAKE THE WOMAN

with exclusive McCall's patterns by Galanos, Givenchy, Trigère, Sybil Connolly, Emilio of Capri!

Long to see yourself in designer exclusives? McCall's brings you patterns done *just for us* by the world's greatest names! Gowns by Galanos. Patterns done with Trigère's drama, Givenchy's verve, the elegance of Sybil Connolly, the fun of Emilio of Capri. The world's most fabulous patterns . . . yours for the price of a few spools of thread! If you love to sew, this is heaven. If you've never sewn . . . there's no lovelier way to start! (Even *designer* patterns are a snap, when they're McCall's.) Look for designer exclusives in McCall's Pattern Catalog for May, at your store now.

pattern shown: a Galanos design exclusive with McCall's PRINTED PATTERNS A DIVISION OF McCALL CORPORATION *remember: better fabrics make better fashions*



darling, you're much too nice to be a garbage collector

It's time your precious hands were freed for tasks worth doing . . . time you got rid of garbage mess for good, with In-Sink-Erator garbage disposer. Attached under your sink and out of sight, it whisks all food waste down the drain. Even hardest solids are quickly shredded, quietly washed away. Kitchen clean-up time is cut *in half!* And the cost is amazingly low.

you're much too modern to dunk dirty dishes

. . . to let old-fashioned hand-dishwashing take your time and harm your hands. Let In-Sink-Erator automatic dishwasher do the work. Special features thorough-wash your dishes, rinse and dry them *spot-free.*

Ask your plumber about In-Sink-Erator products, available in decorator colors. And look for them in model homes. In-Sink-Erator Mfg. Co., Racine, Wisc.

In·Sink·Erator®

originator and perfecter of the garbage disposer



Exciting

"GOOD LOOKS" CREAM

for the whole family

ESOTÉRICA is the exciting new "good looks" cream for the whole family.

For mothers—it fades weathered brown spots that make hands look old. Fades other blemishes—even wrinkles and age lines—caused by weather or neglect. Keeps skin as beautiful as it can be.

For father—it cleanses and checks clogged enlarged pores, particularly those about the nose—often the first sign of coarsened middle-age skin for men.

For the teen-ager—it helps blackheads and pimples disappear. A clear, smooth, fresh complexion.

Esotérica performs all these services because it acts under the surface of the skin where most troubles start. Greaseless—fragrant—you'll use it day or night on face, neck, arms or hands. Developed recently by a trustworthy 36 year old laboratory. Already recommended by over 500 of America's leading department stores and thousands of better drug stores.



FADES HORRID AGE SPOTS . . . Weathered brown spots on the surface of your hands and face tell the world you're getting old, perhaps before you really are. Fade them out with new Esoterica, the new medicated cream that breaks up masses of pigment under the skin to make it look white, smooth and young again. Younger folks may use Esoterica to retard age signs indefinitely.



CHECKS ENLARGED PORES . . . Open enlarged pores may cause your complexion to look rough, and unclean. Regular use of Esoterica cleanses clogged pores, helps smooth out recesses. Here's a tip for men: Use Esoterica daily. Leaves skin supple, clean and clear. Its delicate fragrance soon disappears, yet, the beneficial result is long-lasting because Esoterica works under the skin.

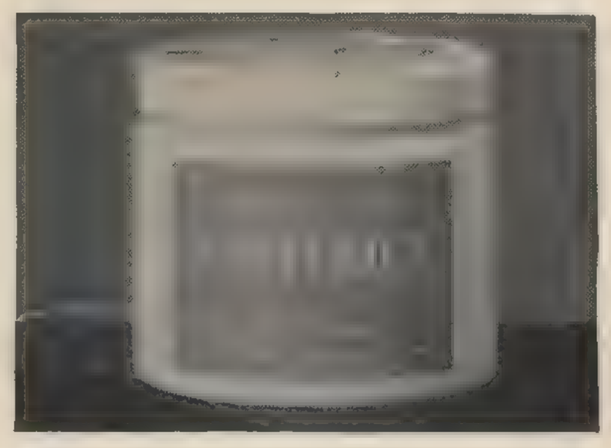


CLEARS UP BLEMISHES AND BLACKHEADS . . . Stubborn outward pimples and blackheads respond fast. Esoterica clears up skin troubles where other creams have failed. Don't suffer embarrassment and loneliness caused by these unsightly blemishes. Apply Esoterica at night—tomorrow see a clearer, brighter and smoother skin. ESOTERICA is not a cover-up. It penetrates deep to work from inside out.

ESOTÉRICA

If your favorite dealer does not yet have Esotérica, his wholesaler can rush it to him. Or you can order directly from the manufacturer—$2.20 cash with order prepaid. 3 months' supply. To promote good looks for your whole family get a jar of Esotérica today.

MITCHUM COMPANY, Dept. 308-C
Paris, Tennessee





Young Beauties
begin with
Wundies

Feminine as a powder puff: a Wundies slip or petticoat — the fashion *under* the fashion that shapes everything she wears. *Here a party pouf:* frothy rows and rows of lace-on-sheer create an overlay for the nylon taffeta underneath. Matching shirred lace at neckline. In white, sizes 3-14 . . . about $4.00. FEATURING RESI PERM:* THE NEW FINISH THAT *GUARANTEES* SHAPE RETENTION FOR THE LIFE OF THE GARMENT.

At the following stores: *Lord & Taylor,* New York
Marshall Field, Chicago
Frederick & Nelson, Seattle; *The Emporium,* San Francisco

For the store in your city, write: *Wundies, Inc.,* 112 W. 34 ST., N.Y. 1, N.Y.
**An exclusive process of Newport Finishing Corporation.*

HIMMEL



The Men's Page—
importing news from Britain

Three British imports here, two to buy: English knee-length raincoat of a light-weight cotton gabardine; English sports car from the Austin Healey stable, the 100 Six, mixing race-track dynamism with a sleek docility on the road. The third import photographed here? John Cranko, whose hand-made revue "Cranks" had a quick but appreciated life on its New York visit last year. (Coat, by Aquascutum, $50: Saks Fifth Ave.)

Jerry Gilden

"SPECIAL EDITION"

Dress of the Month

Akron, Ohio . . . M. O'Neil Co.
Albany, N. Y. . . . Honigsbaums
Asbury Park, N. J. . . . Steinbach Co.
Atlanta, Ga. . . . Rich's
Atlantic City, N. J. . . . M. E. Blatt
Austin, Tex. . . . Goodfriend's
Baltimore, Md. . . . Hutzler's
Baton Rouge, La. . . . Rosenfield's House of Fashion
Birmingham, Ala. . . . Loveman's
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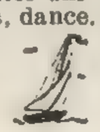
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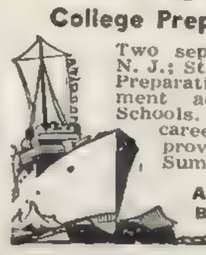
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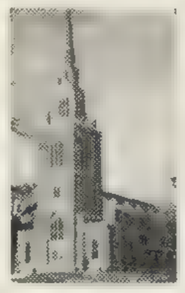
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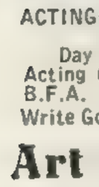
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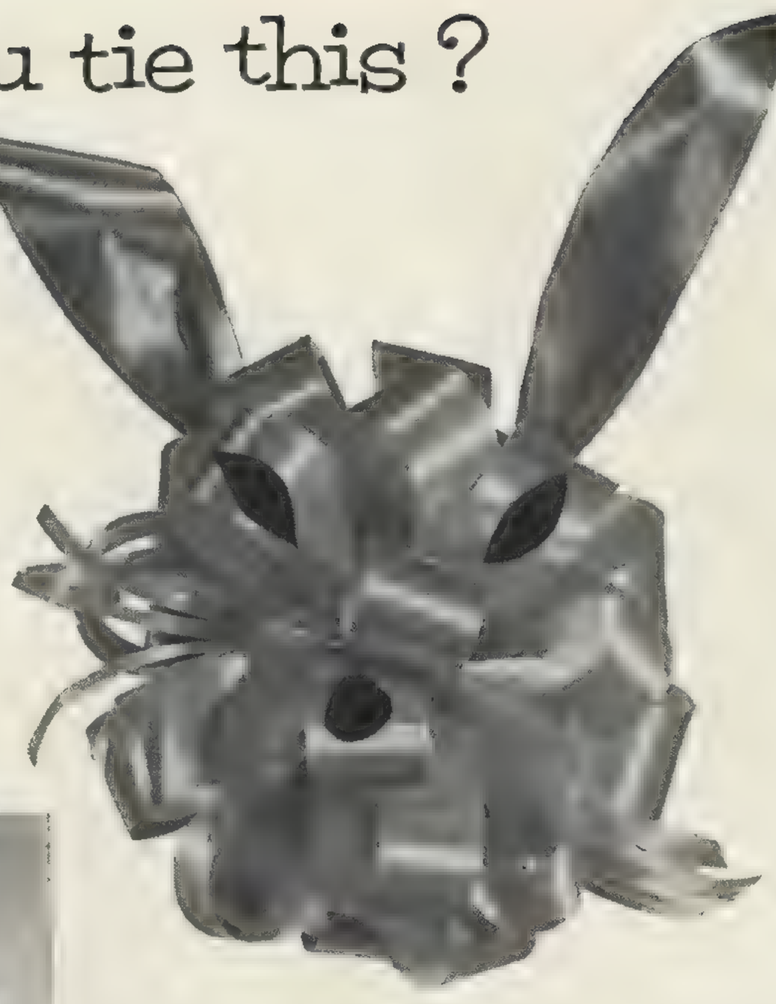
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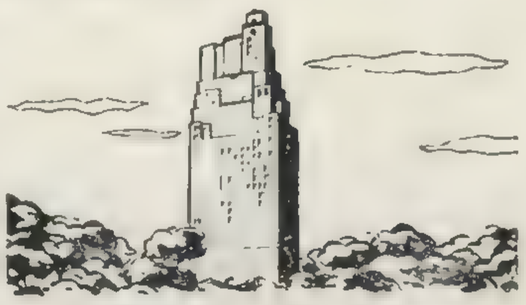
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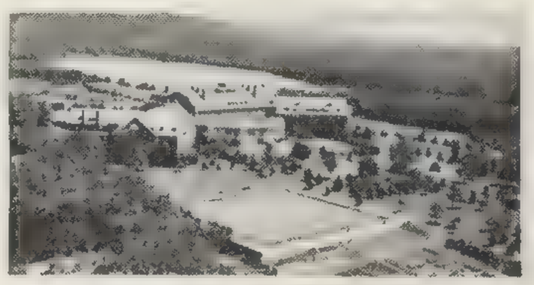
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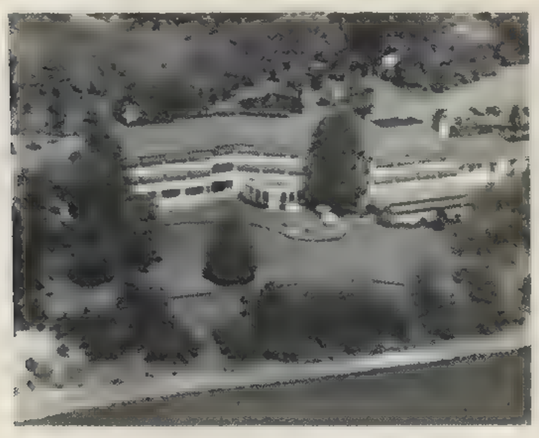
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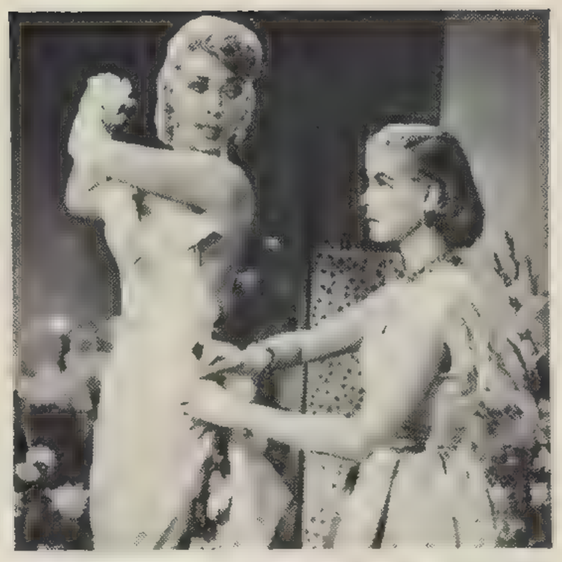
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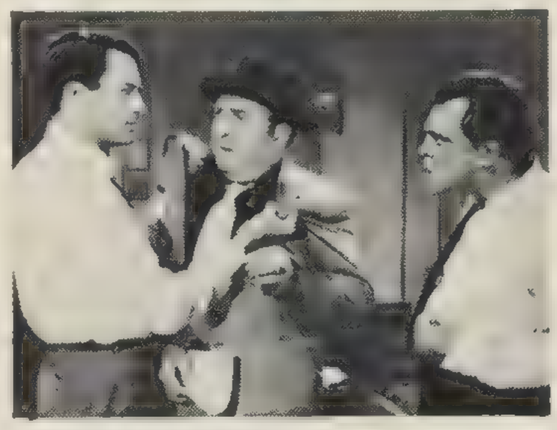
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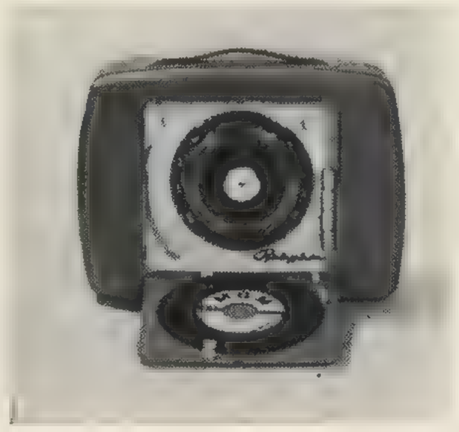


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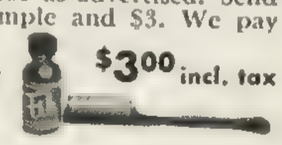


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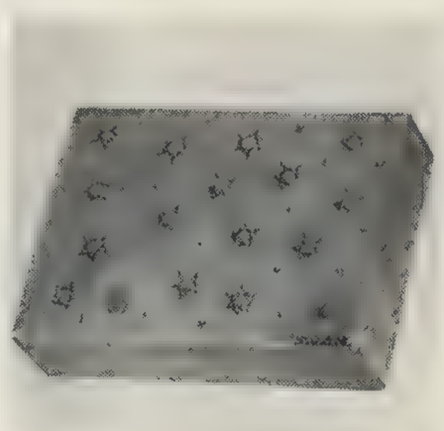
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Looking ahead—
a little coiffure
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A nice new look under
a slightly brimmed cloche.
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There's a mirror; space for powder;
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a catch for the cover.
Of brushed sterling silver,
richly studded with turquoises
or rubies. It's 5″ x 4″ square.
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Shoe-choice—choice.
Here, an opera pump that's
available in a variety
of materials. This, black satin;
it could be patent leather,
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of bows to match). J&J Slater,
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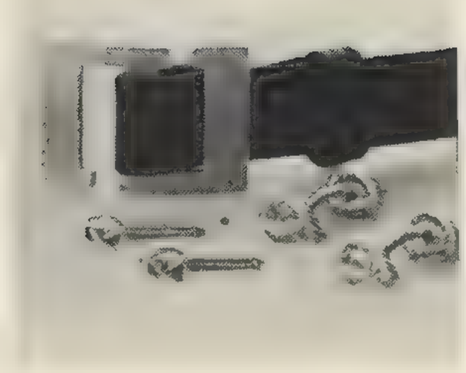
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HOUND

. . . April tricks



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Bangle bracelets from India.
These are glass in a multitude of colours, some with gilt glittering around them. A cool looking and *sounding* accessory for warm weather clothes. $1 each; or, 5 for $5.
Saks Fifth Avenue.
Fifth Ave. at 49th St., N. Y. 17.



Hats to order here.
From a shop that concentrates on making smart little hats to a woman's order. This, an abbreviated Breton with a tiny rolled-back brim and cockade. This, a red, white, green, and black Paisley print. $55. Nellie Louise Millinery, 576 Madison Ave., New York 22.



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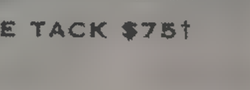
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from Italy, that should make
a pretty new house
for cotton puffs
in the bedroom or bathroom.
This, about 6″ in diameter,
was imported from Italy
in marbled tones of white or
champagne. $5.30 ppd. Here's How,
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Steak knives from Japan
at a price that won't cut
even the littlest budget to bits.
The handles are cherry wood
banded in black enamel;
each slightly curved blade's
encased in its own sheath.
Six, in a wooden box.
$6.95 ppd. Mayan Imports,
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Linen place setting.
Pictured here: one of the napkins
and a place mat from a set of 8,
handmade of fine linen,
generously bordered in lace.
The mats, white, pink, or écru,
all, edged in ivory lace.
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Bournefield, 714 Madison Ave.,
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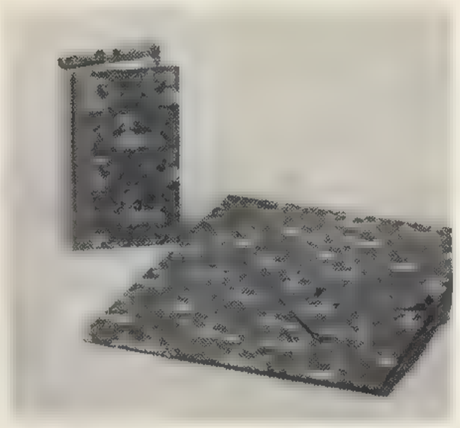
in gifts

and giving

HOUND

...April catch

For crossword puzzle addicts: a clipboard and dictionary (Oxford) slip-covered in a pretty green-and-white stag-printed paper. There's a silvery clip to hold the puzzle neatly, and a magnetized mechanical pencil. The board, $5.85; the dictionary, $12.75. Mediterranean Shop, 876 Madison Ave., New York 21.



"Pots de crème" from Italy— a set of four textured white china *pots de crème* (they're also good for jams) with a leafy design on the top. Each about 2½" high, about 2" in diameter. $2 each. Alice Marks, 18 East 53rd St., New York 22.



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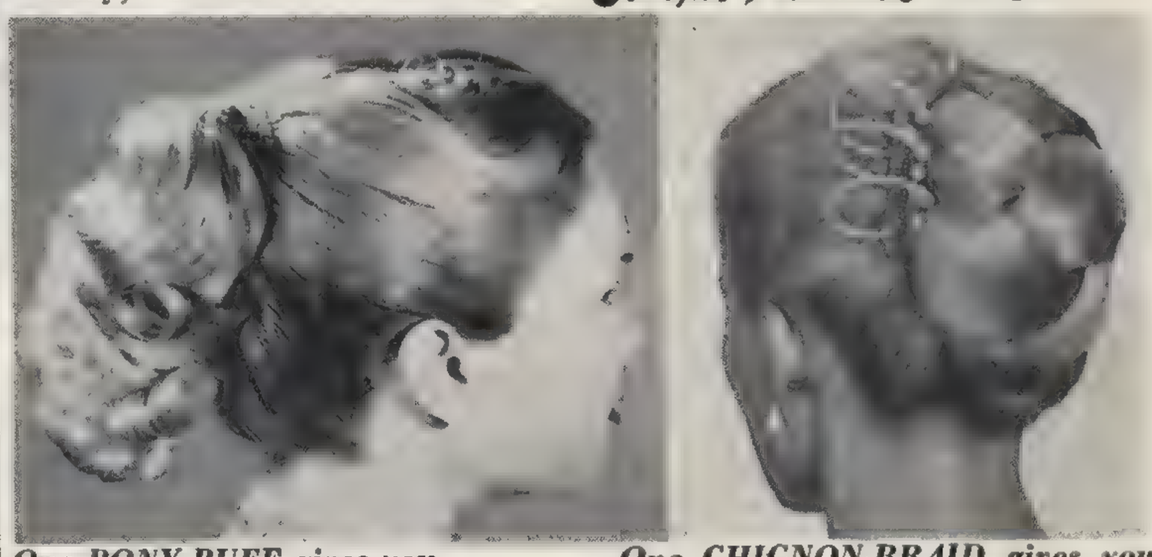
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This is news!

Pastel lipsticks for a daytime make-up

TWO NEW SHADES FOR THOSE WHO WANT A SOFTER, MORE LUMINOUS LIP MAKE-UP DURING THE DAY,

ROMANCE PINK, A SOFT LIGHT CORAL SHADE, AND PASTEL ROSÉ, THE MOST DELICATE OF LIGHT PINKS.

Germaine Monteil

Vogue's eye view of a handful



How much is a handful?
As much as you can hold
in one hand, and no more.
And in another sense,
as much as you can manage—
comfortably. How this is
important to a woman now—
is something you'll read
about on page 133.
But an apple is the clue.
It's the handful
of resolution that can be
all the resolution
a woman may need to become
a beauty—or more beautiful.
Magic apple? Applesauce.
As you'll see.

The change in the suit idea:

the printed blouse

This is what the printed blouse can be in a woman's suit-life now: a beauty and a beautifier, a diversity and a diversifier. And when a fashion is able to make both these claims, both at once, and to every woman it meets—it could sweep the country and never meet itself en route.

Signposts in a printed-blouse direction went up in Vogue in January and have been readable all the way—beginning with the emergence of blouses in the January 1 suit news; followed by the printed suit-blouse worn by Vogue's February 1 cover. And among the most-applauded looks in the Paris Collections last month was Chanel's open-jacket suit, opening on . . . more blouse importance via print.

As of now, look for jackets opening on gardens. On magnified plaids. On polka dots (and dots come in all sizes this spring—yours included). Jackets opening on chiffon, silk, voile, cotton; on cowl necklines, waterfall bows. Jackets that can leave the scene, and leave it beautiful.

Suit look, figured on a printed blouse, *opposite:* Carrying a suit look on its shoulders, a soft-bowed blouse of white silk and *toile de Jouy* flowers. Liberty silk blouse by Edith Fornarotto, $35. This, and the Castlecliff bracelet, at Saks Fifth Avenue. Blouse also at Julius Garfinckel; Frost Bros. Coiffure by Antoine of Saks Fifth Avenue.

WILLIAM KLEIN



Suit-looks changed by a

printed blouse

Left: News so fresh it can't be contained (and that's one point). Printed blouse spilling coin dots out of a jacket that's news in itself—it's sleeved *above* the elbows. Black lineny silk suit, black and white surah blouse. By Frederic Harvey; Couture-José Martin silks. About $110. Saks Fifth Avenue; Neiman-Marcus. Bracelet: Saks Fifth Avenue. Emme hat. *Right:* Suit operating on a Chanel wavelength: open jacket opening over a flowered taffeta overblouse (more flowering going on inside the jacket). By Harry Frechtel; the suit, of a thin navy-blue worsted by Forstmann. About $185. At Altman's; Hudson's; I. Magnin. Sally V straw sou'wester: also at Altman's.

WILLIAM KLEIN





Suit-looks changed by a

printed blouse

Left: Opening up here: the jacket that opens on a garden—an overblouse that's a delicious blur of blue and white flowers, wound in at the waist. The suit, bright blue textured cotton; its jacket espaliered with the same cotton voile that makes the blouse. By Adele Simpson, in ABC cottons, about $125. Henri Bendel; Hutzler's; Sakowitz. Hat, a side order of blue silk, by Emme. *Right:* Tweed unbuttoning to the news of Glen plaid. Grey silk tweed suit, black and grey silk plaid blouse—the plaid in a new magnification. By Galanos, at Bergdorf Goodman; Nan Duskin; Neiman-Marcus. Calfskin belt by Schaffer. Lisner gilt bracelet.



WILLIAM KLEIN





The white-blouse overflow—into evening

The special prettiness here: a woman in an evening blouse again. The special news—white organdie and white chiffon blouses that have more organdie or chiffon per blouse than we've seen up to now. *Left:* Traina-Norell organdie blouse—all collar (nearly to the waist) and cuffs. This was the collection-way of wearing it, for little dinners, or at home: with a long black silk crêpe skirt, a red rag of a rose. Costume and earrings: Bonwit Teller. Costume, also at Dayton's; I. Magnin. The unruffled hair, by D. J. Brown. *Above:* The first white chiffon shirttails—the first to go dancing anyway. They're belted over a brown chiffon skirt—to stay: the dress is all-of-a-piece. We've added the pin. By Talmack, about $160. Lord & Taylor; Neiman-Marcus. The brass chair: Sherrill.





Silk—knitted into news

The newest thing silk can be: knitted. Here, a dress, dress-and-jacket, cardigan—all in black knitted silk, with a crêpey crispness, a polished *black*ness that's new-found to knitted clothes. *Opposite page:* A look for easy evenings, south or north: a black knitted silk cardigan to belt over a white chiffon skirt. (Same cardigan could go, un-pearled and un-belted, over a day dress.) By Bernhard Altmann, about $40. Skirt by Sportwhirl, of Cordura rayon and silk, about $23. Both at Best's; Julius Garfinckel; Frost Bros. Marvella beads, Best's. Coiffure, by Enzo of Perugia. *Upper left:* A twosome of black knitted silk that could clock up a mileage record, any season. The dress with crew neck, short sleeves; a cropped, collared jacket. By Goldworm, about $135. *Right:* A sleek sheath of black knitted silk that fawns over a good figure, makes a backdrop for a barrage of beads. The waistband is, amenably, elastic. By Goldworm, about $80. Monet jewellery. All at Lord & Taylor. Dresses, also at J. P. Allen; Giddings.



Progress report: in silk, in shoes



THE KNITTED SILK DRESS. Blond version, this page, of the most essential fashion a woman has ever had to do without—till now: the knitted *silk* rib. Practically no occasion or time of year stops a dress like this (it's the knitted wool sheath with *sang-froid*). Kimberly dress, about $55. Peck & Peck; Frost Bros. Charles of the Ritz coiffure. Apple Blossom stockings, by Bur-Mil Cameo.

THE DÉCOLLETÉ OXFORD. The news: not, "What's become of the Oxford?" but, "What's the Oxford coming to!" The shoes on both pages here have, besides bareness, a new undershot sole that makes the foot look neater and lighter, incurving Louis heel—and colour. Shoe on the teeterboard, in rosy-red Ohio calfskin. Blue shoe, opposite, of Allied kidskin. Julianelli shoes, $33 the pair. Lord & Taylor; L. S. Ayres; Famous-Barr. Grey-beige stockings: Belle-Sharmeer. Revlon Bravo nail enamel. All jewels: David Webb.





NEW DIET *for* RESOLUTION-BREAKERS

Donald Cooley, author of the famous "The New Way to Eat and Get Slim," has lifted literally tons of weight from American figures. The apple diet is his newest reducing plan, worked out especially for Vogue.

Why do people who really want to reduce—who are really determined to break the pound barrier—break their resolution instead? The simplest reason is: they're hungry. If they can curb the hunger pangs, they won't eat more than they need. And if they don't eat more than they need, they won't gain weight. But reverse the situation and what you have is a vicious circle in the making—with diet resolutions chipping and breaking like china.

To break the circle rather than the resolution, doctors sometimes prescribe amphetamines and other artificial hunger-deadeners. Props of this sort are helpful but temporary measures; when they wear off, hunger returns. In any case, there is no reducing magic in these appetite-curbers; no secret ingredient that melts pounds away. It's always *the diet itself* that does the reducing—or not.

The idea, therefore (and it's as old as the human race), is this: you can use food to curb your appetite. Food itself is the surest, most-satisfying hunger-depressant there is. But if you are to eat your appetite into submission without gaining weight, only a special kind of food will work. It should be a food with enough bulk to satisfy the hunger pangs and with enough taste to make eating a pleasure. (Incidentally, don't collect a packet of guilts about your appetite; appetite is an asset, a part of good health, and it deserves careful attention—it's not the villain in your weight gains.) One food equipped to keep the appetite lively, yet satisfied, is apples.

What's in an apple? Small amounts of vitamins and minerals that deliver benefits to the system. Bulky pulp that helps give a filled-up feeling. Fruit sugars that are easily digested, quickly assimilated. (Since some people's hunger-feelings appear to be associated with low levels of sugar in the blood, this is quite a point—a little sugar, as from an apple, can lift blood-sugar levels quite rapidly and therefore quiet hunger for a while.)

When should you eat an apple? The idea is this: to make apples the key to a new reducing diet. We've outlined the following plan on that basis. A week's menus averaging a thousand calories a day, it can be followed for three weeks. Followed closely, it should result in about a ten-pound loss—and should prove to be so satisfying that you won't be tempted to eat more. Incidentally, remember that one of the best diet aids is in knowing that it takes a little time for your appetite to realize that it's been fed. Since a *(Continued on page 197)*

The apple of our eye view

Facing page: A beauty on her way to more beauty—her diet's in hand (see apple: read about it above); her make-up's fresh (a new pink lipstick that's both bright and tender at the same time); her wardrobe's undergone a beauty treatment with flowers all the way. Lipstick, Max Factor's Roman Pink.
Sun dress of cotton piqué (by Fuller) with an Orlon sweater knitted to match, by Alex Colman, $40.
Vendome earrings. All, Saks Fifth Avenue. Costume, also at L. S. Ayres; Frederick & Nelson.

KAREN RADKAI

How to GOSSIP

Someone once said to a young person about to begin a career as a courtier, "Speak ill of nobody and sit down whenever you have a chance." This advice is both sound and discreet, but it contains a trap. There is a point at which discretion, if carried too far, insults the intelligence. (And also we sometimes prefer to stand.) In any case, the rules governing gossip, however few, are definite.

The first rule is: Never talk about people who bore you. Boredom is a highly communicable disease—so far, the only one that can be transmitted from one person to another by telephone. If Charlotte runs on and on about her children, avoiding dexterously all your pointed attempts to talk about yours, the details of your death by boredom at the mention of Charlotte's unmitigated issue can only bore your hearers into paroxysms. One death is enough. There is no occasion for a massacre.

The second rule is: Trust your friends. If you gossip (and the word gossip implies that your conversation is for a limited group), you assume that your companions are intimate enough and sufficiently trusted to receive and share conversation unsuitable for, or irrelevant to, the world at large. This being the case, it is uncandid, ungenerous, and smacking of cowardice or stupidity to pretend that the sun is shining when the rain is coming down in pitchforks.

Let us say that Emily is known for a savage temper and a disposition to intrigue that has made her the scourge of the tennis court and the cocktail party for years and has caused everyone connected with her to suffer from abrasions of the ego and psychic lacerations. Discretion that calls her "a charming woman" in the face of established facts is probably more damaging to Emily than a full-scale tantrum at the mention of her name. If you happen to be one of the many who will carry scars to her grave because of Emily, it is absurd to pretend that they don't hurt a bit. Either you are one of those pillowy people who can be shoved and tweaked into all kinds of shapes and sizes at the whim of the company you keep, or you are simply playing politics. Your friends have a claim on your honesty as you have a claim on theirs. If you are disingenuous about Emily for the sake of playing safe, you show a distrust of your friends which is a slur on your self-respect: you all but justify Emily whose detestable behaviour nobody wishes to justify. The corollary to rule two (Trust your friends) is that it is perfectly permissible to brush aside all references to Emily if you wish. There come those moments in any conversation when silence, like a rest in a stave of music, is big with implication.

The third rule is: When you say that—smile. This makes it possible to say practically anything about almost anybody. There are two ways of delivering the lines, "I hear he cheats at solitaire." One of them destroys a reputation at a blow; the other describes a shrewd, whimsical, and substantially lovable fellow. In this instance, everything depends on how you fill in the outlines, which in turn depends on how you feel about—let us call him Mr. Marple—and what is owed to him as a man and a cheat. As you make the statement that cuts him off from his own society, you must convey the guilts, gathering in his brain like wasps at a picnic, as he perspiringly palms the ace (unbeknownst to himself) to the winning place on the board, while the cat watches from the hearth, purring ominously. Palpably, he has made a pact with the devil and is now proceeding to defraud his creditor by winning, not two games out of three, but *three out of five*. It would now appear that gossip has done Mr. Marple a service. He is no longer a mere blur on the social scene but a personality of parts whose thunderous defects can be taken seriously. A pleasing atmosphere of brimstone surrounds him, transforming him from a near-cipher into a broth of a boy and adding greatly to his popularity.

A fourth and extremely important rule is: Do not tell anyone anything that you have been told in strictest confidence. This stricture applies to matters of the heart, financial affairs, honours pending, Christmas presents, and everything that goes on at the office, however enthralling. There is one perfectly good way of keeping a secret. *Don't tell it.* If it's too good to lock forever in your bosom, write a novel about it if you must, but at another time and in another country and under an alias. Speechlessness, by the way, is the cheapest and most convenient formula for keeping friends—and, in passing, for being told

SUCCESSFULLY

BY MARTHA BACON

something else, equally delectable, in strictest confidence.

The fifth rule: So help you—nothing but the truth. It will invade you in any case. If your talk is a pack of falsehoods, your whole discourse will turn out to be nothing but a rack on which you have hung a scarecrow garment, fitted to your measure.

Finally: Never trust people who tell you that they don't gossip. Either they are lying and the chances are that they will gossip inveterately about you the moment your back is turned, or they take no interest in what is going on about them. Both alternatives are bad conversational bargains. For the fact is, most people gossip; most people always have—and to lie awake all night with a throbbing conscience about indulging a taste for gossip, vowing never again to stoop to this pastime, is as fruitless as it is wearisome. People talk about people because there is no subject on earth more fascinating. Empires come to dust and eventually to history books, but golden lads and girls and chimney sweepers rise from their own ashes as a part of living speech. The plays of Shakespeare, the novels of Jane Austen, the tale of Chantecler and Pertelote are gossip: the common speech, given immortality.

The term gossip did not always imply a coven of elderly people, bent on invading the privacy of others. The word originally meant a sponsor or godparent—"god-sib"—literally a spiritual relative. In Chaucer's time, when our language, breaking the bonds of both Anglo-Saxon and Norman French, emerged as English, the word had come to mean simply a companion with whom conversation was carried on for pleasure. Pleasures were few in those days: manor houses were hours away from one another, draughty and comfortless. The wind through the narrow windows stirred the rushes on the floor, the chimneys smoked abominably. Only an educated few could read and there were scarcely any books. Through a half savage England, bands of marauding serfs roamed wild, their chief means of livelihood the pillaging of church lands and feudal manor houses. News was brought by word of mouth from one end of the country to another, weeks and sometimes months after the event. Lives were short, laws disciplinary, the few books available dealt mostly with cardboard people in graceful poses, platitudinizing interminably about love. And yet this world of dangers and documents, of large impersonal gestures, of brief, bloody wars and distressed truces, was a world of people. Talk over the trencher could not always limit itself to the battlefield, the law court, the papal pronouncement, or even to courtly love. In the flagged halls on those long visits that they paid in those days, people forgot the smoke from the ill-seasoned logs, the king's new impost and the chilblains, in the incalculable pleasures of gossip.

Religious ritual, the ostensible reason for gatherings, brought people together for christenings, marriages, and burials. But while the bells chimed for his naming, godparents gossiped of the squalling heir, lapped in his white robes. At the wedding, the groomsmen gossiped of the bride and her new gown faced with wildcat fur. And after the murmur of the Requiem, sung at the burial Mass, the bereaved gossiped of the corpse in his former state and of their own present state, worldly and spiritual. Somehow the fashion of a nun's wimple, her tricks of speech, were quite as compelling as her religious views.

"And Frensh she spak ful faire and fetisly,
After the scole of Stratford atte Bowe
For Frensh of Paris was to hir unknowe."

This was gossip as it might be gossip today, vivid, personal, and spontaneous as a sneeze. In the new language with its enriched vocabulary, nervous and immediate, Chaucer wrote down what people talked about. His tale was neither of heroes nor of theories, but of people in their infinite, splendid, and unreasonable variety. Lively as their stories are, we read the *Canterbury Tales* for the pilgrims themselves, for the trivialities that make a human being and a life; gossip at its best, the truthful appraisal, shot through with affection.

Chaucer, the language-maker—facing toward Canterbury in April—leads forth the queen of them all, a red-skirted, gat-toothed gossip. She is good talk, good gossip incarnate, wholesome, witty, warmhearted, the Wife of Bath.



MR. AND MRS. FERNANDO LAMAS

PENN

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Money and the course of flation, whether in or de.... *Cinderella,* on TV, with Julie Andrews and Jon Cypher singing the sweet and gay score by Rodgers and Hammerstein, whose most swinging song is "Lovely Night."... The recent exhibition at New York's Ruth White Gallery, where Mildred Crooks showed her richly brushed lyric paintings, especially a white still life with citron yellows and citron greens.... *A Hole in the Head,* a new comedy that is funny, tender, sometimes ghastly, and played, in a superb Boris Aronson set, by Paul Douglas, Kay Medford, and eleven-year-old Tommy White.

PEOPLE ARE TALKING ABOUT... London's pleasure in the book, *Around the World in Eighty Dishes* in which Lesley Blanch, who is exuberantly prone to the improbable and has no head for calories, tours the globe, putting each dish in its place with a sharp anecdote.... The sign above a TV executive's desk: "In this office flattery will get you nowhere, but to the top." ... The bank at Phoenix, Arizona, where the guardian of the vault is a large handsome figure of a horse, a palomino, saddled extravagantly and beautifully in silver.... Madrid's little known Lázaro Galdiano Museum with its collection, superbly displayed and lighted, of works ranging from Celtic-Iberic figurines to nineteenth-century paintings.

PEOPLE ARE TALKING ABOUT... *The Gold of Naples,* a patchy but delightful Italian movie, richly acted by Toto, Vittorio De Sica, and by Sophia Loren, who plays with an audacious style that somehow combines the best of Pearl Bailey and the ladies of the courts of the later King Louis'; her style, incidentally, includes a noble assurance of her own charms.... Wanda Landowska's piano recording (for Victor) of four sonatas, a rondo, and some country dances by Mozart which she plays with a certain sweet subjective phrasing and purposely slow, non-brilliant tempo.... New York's Roosevelt Hospital which sent out an appeal for secondhand articles which would be helpful; listing, among others, a house, a yacht, a horse, an airplane, and a zebra.

PEOPLE ARE TALKING ABOUT... The extraordinary seventy-odd paintings on loan from the Museum of Art at São Paulo, Brazil, at the Metropolitan Museum; they include Memling, Rembrandt, Goya, Renoir, Cézanne, and Picasso, and are only part of the Brazilian treasures.... The TV-educated child, primed on westerns, who asked, when he saw a photograph of his dead grandfather, "Who shot him?" ... The Pelican book for bird watchers, *Bird Recognition 3,* in which James Fisher describes a swift as "a screaming, sooty, scythe-winged, short-tailed sprite that makes a swallow seem slow."

MR. AND MRS. LAMAS, *opposite,* an extraordinarily handsome couple, have a kind of unconscious flash, as though they were dressed in mirrors without knowing it. When Mrs. Lamas, who is equally well-known as Arlene Dahl, walked down the aisle at his opening night in the musical comedy, *Happy Hunting,* there seemed to be a feeling in the audience, much like that of the poor of England who are supposed to have said of Queen Mary, "Ain't she a fair bloomin' treat." Mrs. Lamas, with her light flame-coloured hair, her eyes as blue as dark delphiniums, and her superb skin, is flatly one of the prettiest women around. Mr. Lamas is silver-haired, extremely thin and tall, with a white smile bursting in his tanned face. (He is apt to say in rather melting English, "My teeth are tired of smiling.") On stage he has an attractive languor, a persuasive charm, and no more of a singing voice than he needs. These are balanced against Ethel Merman, her machine-gun energy and her solid copper voice. Although this is his first Broadway part, he has actually been in the theatre for twenty-two years, since he started at fifteen in Buenos Aires and managed along the way to study law and acquire, like race horses, five languages. Of his thirty-nine movies, twenty-nine were made in South America, ten in Hollywood, and two of them with his wife. Apart from her movie life, Mrs. Lamas has had a sagacious but separate business career, which includes a syndicated newspaper column, "Let's Be Beautiful." In the photograph on the opposite page, her dress is from Ceil Chapman and her diamonds from Van Cleef & Arpels. After they were photographed, they set off for home in a blizzard, but unable to find a taxi in the late afternoon rush, they boarded a cross-town bus, with Mr. Lamas carrying his evening clothes in a paper bag, and Mrs. Lamas, laughing and happy. Unfortunately there was no photographer in sight.

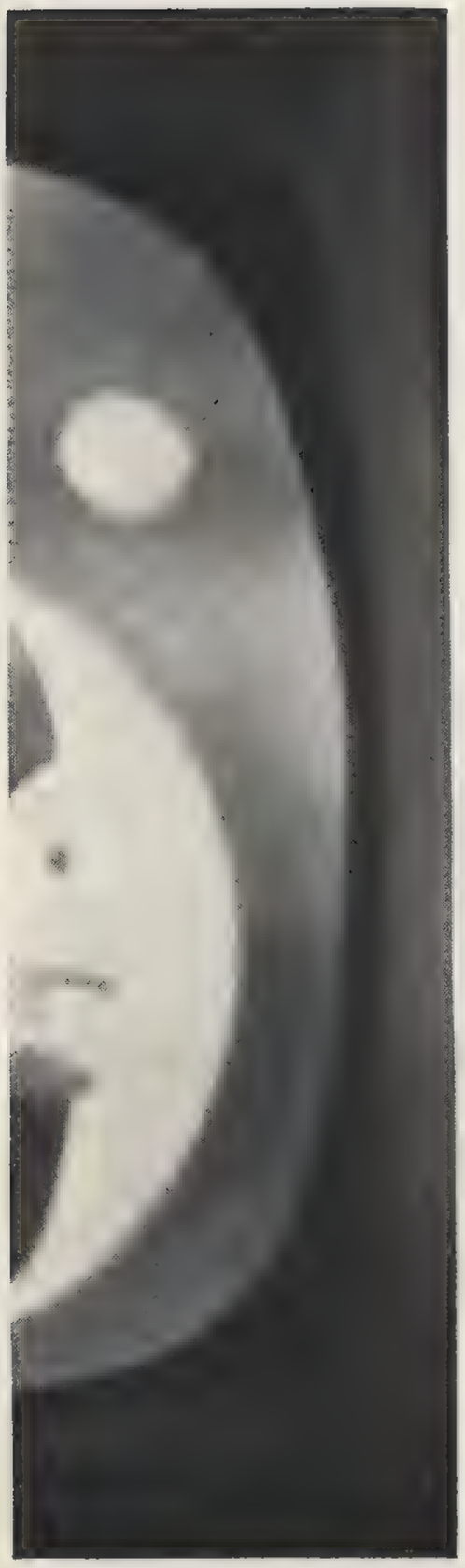


ROD SERLING, a revved up, good-looking playwright of thirty-two, straddles both coasts of the country, whiffling out tight scripts for both TV and the movies. His now famous TV drama for Playhouse 90, "Requiem For a Heavyweight," won the Sylvania Award, is in line for further prizes, and may be a Broadway play. Ever since "Patterns" and "The Rack," Serling has been happily in the chips which amount now to some $130,000 a year. In Westport, Connecticut, where he lives most of the year with his wife and two small daughters, he builds model airplanes, goes water skiing on the Sound, and talks his terse plays into a dictaphone. Paraphrasing slightly the words of Ben Hecht in his book, *A Child of the Century*, Serling recently said: "Every writer is a frustrated actor who recites his lines in the hidden auditorium of his skull."

JOHN OSBORNE, a lanky, infuriated young man, has spoken, with his first London play, *Look Back in Anger*, definitively and violently, for his own generation. The antagonists, a non-U husband and a U wife, live drearily in a Midlands bed-sitter, destroying their marriage with an emotional neuroticism reminiscent of those battlers of another era, Frieda and D. H. Lawrence. With hilarious accuracy, Osborne shows his postwar rebels as seekers without a cause, who crutch their failures on the world's woes; find consolation in adultery; fulfillment in the self-replenishment of tears and fury. Young people delight in *Look Back in Anger*; British critics call it, in one way or another, the play of its decade. Meanwhile, the author remains aloof; eats only vegetables; continues work on another play.

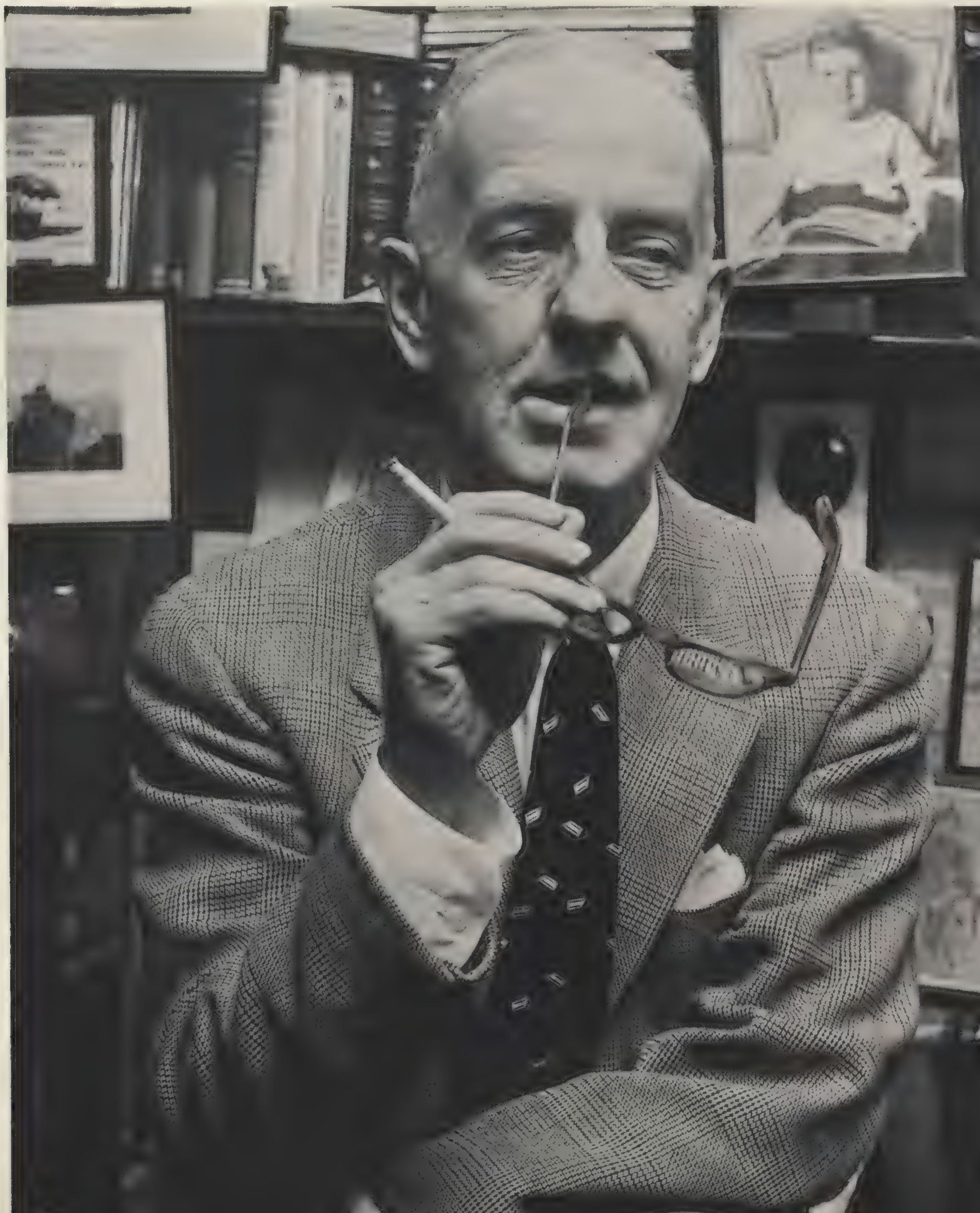
JULIE HAMILTON





DE MORGOLI

JOHN MASON BROWN, *below,* a man of infinite flexibility whose subjects for books and lectures range from the theatre to politics, has now become a word critic on the Sunday TV panel show, The Last Word. There he combines his bookishness and his roving critical faculty with a curiously sunny quality that has made him, by count, the most popular lecturer in the country. Some of that popularity may stem from his wit, his actor's ability to hold an audience tight, but perhaps even more from his respect for his audience. When away from the platforms of both TV and lecture circuit, he beats a variety of other paths, sometimes including writing articles for Vogue. Shown here, in the clutter of his workroom, where he has written some or all of his nineteen books, of which his most important one, published last April, is *Through These Men: Some Aspects of Our Passing History,* are the diverse memorabilia of his diverse life. At the top left, a snapshot of the U.S.S. "Ancon," Admiral Alan G. Kirk's flagship on which Brown served in the Sicily invasion; and below it, H.M.S. "Blencathra," on which Brown served as an observer. The book-equipped child at the right is his oldest son, Preston, now a six-footer at Harvard. From this literary deep flows a calm, brisk prose, the output of a quick, unchurlish mind that even in conversation retains a muscled elegance. That elegance is sometimes touched with objective wormwood.



Paris stars: white—and clear

Opposite page: The colour of white in Paris? The most brilliant white—the *most* white, for that matter—in seasons. One of the great ideas from Lanvin-Castillo—besides white—was the Kakemono coat. Here, its apricot-satin brilliance, and an embroidered sash, float over a dress that *could* float (it's chiffon-weight crêpe) but doesn't. The coat, of Dacron-and-silk. Gilding the complexion: Elizabeth Arden's make-up foundation and face powder. These, and the red-gold lipstick—all, Sheer Gold. *This page:* Organdie does this often now—folds in on itself instead of floating. This dress (it was a startling success in the Lanvin-Castillo collection of successes) moves like satin above and below a heavy, folded sash. Satin bench, by Jansen. Perugia T-strap sandals at I. Miller.

HENRY CLARKE





Paris arrival—trains

Left: From Balmain, the garnet red that punctuated the paleness of the Collections—like a comma, not an exclamation point. Softness, vapourous nature prints, chiffon, go with garnet often. What Balmain added: a sheath look that blouses over a leather belt, an air-vent of bareness at the back, a superbly cut train of paper-fan pleats. In America at I. Magnin. *Right:* Patou's bustle train. This costume, called "Romance," has the beautiful reserve that is typical of all the new femininity. Everything here, organdie, except for a black satin bow that connects the strapless black dress with Patou's bouffant black-dotted organdie jacket. *Coiffures,* here and on the next two pages—soft fullnesses, full of news, by Guillaume.

HENRY CLARKE



HENRY CLARKE



Paris news—caught up in lace snares

The two lace dresses here surprise for what they're not: they're not long and they're not bare. And, still, a woman might wear them to anything short of a gala. *Left:* Chanel's black lace blouse and skirt, close-coupled with grosgrain at the waist of the skirt, at the sleeves. Sleeves of this covering length are this year's Paris news, and flowers (white violets, here). Perugia shoes at I. Miller. *Right:* Black lace dinner dress from Dessès with a beautiful neckline made with a separable fichu, a tri-part skirt. Panels at the front, from the waist, cover a slimness that's unexpected in lace. In America at Bergdorf Goodman.



The new chiffon Americanisms

The most beautiful thing about American chiffons this year—is the most beautiful thing about all the best American fashion: casualness that's so notable it's become a truism. *Left:* Smoke-grey chiffon party dress is a good length for parties—not too long, and not too short. The neckline: an unjewelled jewel. By Samuel Winston, $250. The dress and Weiss earrings: Henri Bendel. Dress: Woodward & Lothrop; Neiman-Marcus. *Right:* Chiffon with a conscious neglect of anything that doesn't count. Neckline and sleeves are plainly beautiful; the skirt manages to fascinate very simply, with streamers. By Howard Greer, $265. Dress and the Eisenberg earrings, from Jay Thorpe. Dress: Hudson's; Marshall Field. Offhand: Hirsh; both pages: white kidskin gloves by Superb.



News here and now— the silk crêpe coat

Black silk crêpe in coat consistency is being discovered now—nowhere more excitingly than in the calm, beautiful news at Traina-Norell. These coats have a new function that has nothing to do with the weather in town: they complete a dress rather than cover it. *Left:* One of the new open-faced costumes with a black silk crêpe coat that could complete all the thin little dresses in a wardrobe for the next six months. The dress here: white silk crêpe, tall black silk crêpe belt. Costume at Lord & Taylor; Wanamaker's, Phila.; Dayton's; I. Magnin. The hat, by Emme. *Right:* Completing a dress that seems not to need completion (this "wholeness" of the parts is a Traina-Norell trademark)—a coat coming just below the waist. Black silk crêpe costume: Bergdorf Goodman; Nan Duskin; Marshall Field. The open-faced hat, by Emme.

HORST







Roman spring—this spring

Against two ancient Roman landscapes: two young Roman beauties (both with charming North Italian colouring of blond hair, blue eyes), in clothes from the 1957 Italian Collections—these, likely to be at home in any *campagna* anywhere in the world.

DONNA ROSANNA DEL DRAGO MARESCOTTI, Principessa di Parrano (above), one of the most attractive of Rome's younger married women, at Il Canile, the ancient Roman stables where, now, the horses and hounds of the Roman fox hunt are quartered. (Under the Mastership of Count Ranieri di Campello, the hunt meets twice a week in the winter and early spring—vigorously pursuing not a dragline, but real foxes.) In our photograph, Princess del Drago wears Fabiani's lightly-fitted grey pin-stripe wool suit—this, in America at I. Magnin. DONNA ALESSANDRA TORLONIA (opposite page), daughter of Prince Alessandro and Beatrix, Infanta of Spain, stands here on the historic Appian Way next to a very 1957 means of locomotion: the new Alfa Romeo Giulietta Spider. At other times, Donna Alessandra, a fine horsewoman like all her family, is a keen follower of the Roman fox hunt. Her beige wool coat, double-breasted, wide collared: by Simonetta. Here at Filene's.

WANDA GAWRONSKA

GRANDPAPA GODLEY *and the*

I've been having another look through Grandpapa's scrapbooks and in the process, by the merest chance, have solved a childhood mystery—the mystery of the air-cellar roost, as I still can not help thinking of it. Grandpapa, my father's father, died in 1932 when I was eleven. I remember him very well—his black suits, his watch chains, his tickly grey beard, his solemn and learned manner—though I didn't then know very much about him; and certain things—above all this air cellar of his—were utterly bewildering.

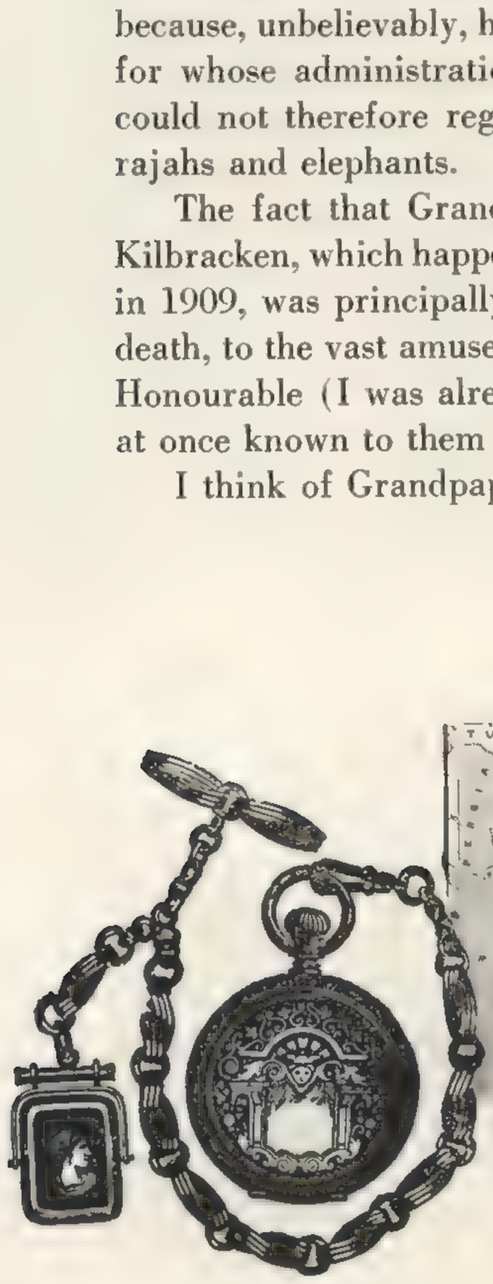
I knew Grandpapa had had something to do with Mr. Gladstone, whoever *he* may have been, because he told me once with amused pride that my father was one of the very few men to have been kissed by him. (I know now that Grandpapa was the Prime Minister's Private Secretary when this world-shaking event took place, that the G.O.M. was dining with him, and that my father, in his mother's arms, was brought in after dinner to be shown off.) I don't think I knew that Grandpapa had had anything to do with India—in fact, he had been Permanent Under-Secretary of State for India for twenty-six years, thus more nearly justifying his rank's misleading epithet than anyone else ever has or will—because, unbelievably, he never had to visit the subcontinent for whose administration he was largely responsible, and could not therefore regale his grandchildren with tales of rajahs and elephants.

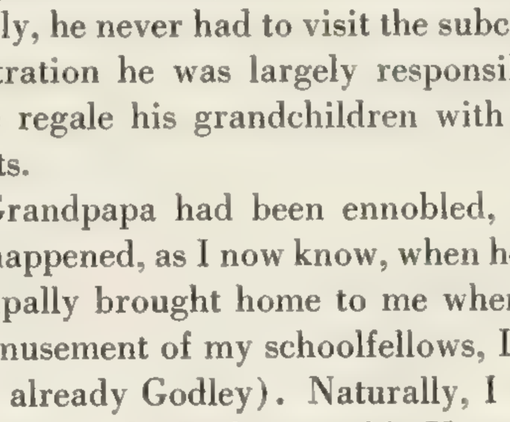
The fact that Grandpapa had been ennobled, as Lord Kilbracken, which happened, as I now know, when he retired in 1909, was principally brought home to me when on his death, to the vast amusement of my schoolfellows, I became Honourable (I was already Godley). Naturally, I was at once known to them as the Dishonourable Ungodly.

I think of Grandpapa, despite his private jokes, as an austere man, though I remember, whenever we went to stay with him at his home in Sussex, that I would be taken up to his study to spend half an hour with him before bedtime, and that his eyes, which were blue, were wonderfully kind and very apt to twinkle. I perfectly recall the drawer of his writing desk—it was the second from the top on the right—where he used to keep the chocolate; it was the best chocolate, Cadbury's, plain, unsweetened, in immense slabs, from which, unless I had been naughty, he would cut me, invariably, one exact square with his pocket-knife. (Five years after his death, I happened upon this desk when it came out of storage; I pulled out the chocolate drawer and, sure enough, it still smelt strongly of Cadbury's.) Grandpapa knew all about railway engines, and we would go through the *Railway Magazine* together. My half hours with him weren't at all frightening, really.

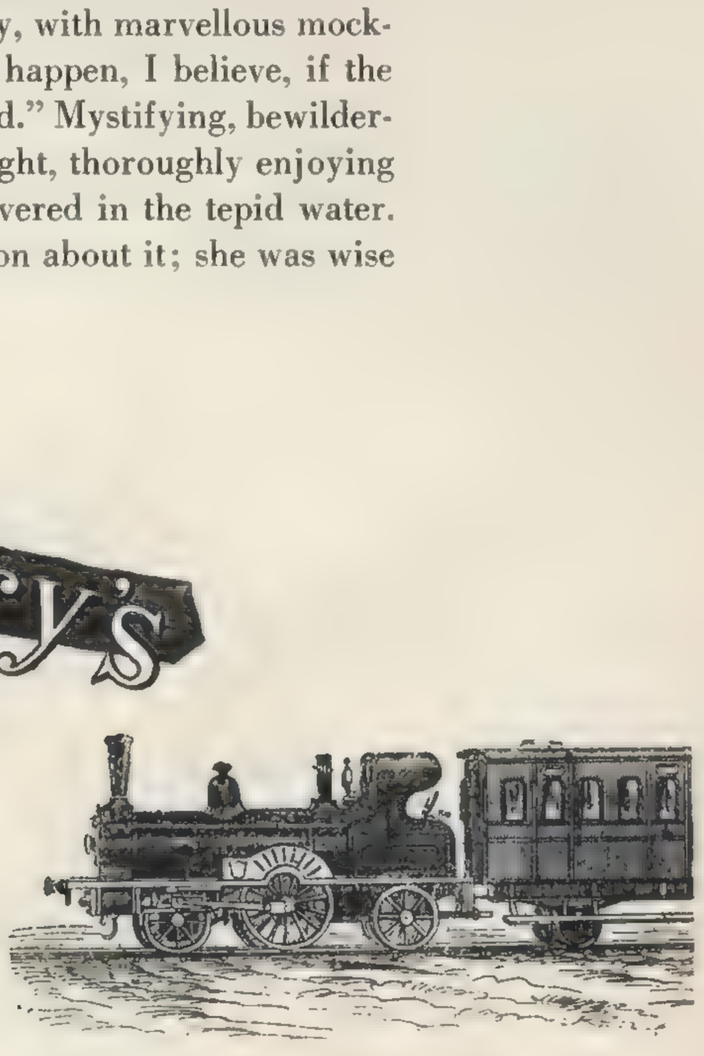
They were sometimes mystifying, though. (What *could* it be, an air-cellar roost? What on *earth* did Grandpapa mean, and why was it so funny?) The air-cellar roost *system*, would crop up, besides, in the most peculiar variety of circumstances, which made it even more impossible to guess what it was about. If the bathroom towels were damp, for instance; or if the night-nursery chimney happened to be smoking; or if my mother had a cold or a sore throat; or even if my hair needed combing; to any of these situations, the air-cellar roost, with a mystical smile, would be the inevitable solution which Grandpapa would propose. Or, if the water were to run cold before the bath were filled, you could be sure that he would say, with marvellous mock-seriousness: "This would scarcely happen, I believe, if the air-cellar roost system were installed." Mystifying, bewildering, and he would laugh outright, thoroughly enjoying my incomprehension, as I shivered in the tepid water.

I once asked Nanny Johnson about it; she was wise









Cadbury's

AIR-CELLAR ROOST

BY JOHN GODLEY, LORD KILBRACKEN

and very old, but I don't think *she* really knew either. "Never mind what His Lordship means, Master John," she advised me. "One of these fine days, sir, you'll find out of yourself."

And in this, as in most things, Nanny Johnson was right, though the fine day didn't come for over twenty years, and wouldn't have come at all if I hadn't happened to spend an evening recently browsing through the scrapbooks once again. Grandpapa kept up these scrapbooks of his for thirty or forty years, pasting into them (I remember he used Stickphast) cuttings from the newspapers, and, occasionally, other items such as wrongly-addressed envelopes and out-of-the-way theatre tickets, which interested him or which appealed to his particular sense of humour. He compiled them with wonderful neatness and method, and they are elaborately indexed. Six of them, covering the years from 1897 to 1916, have somehow or other come my way under the workings of primogeniture; I think my brother has the others. Once one has picked up a volume, I find, it is extremely hard to put it down.

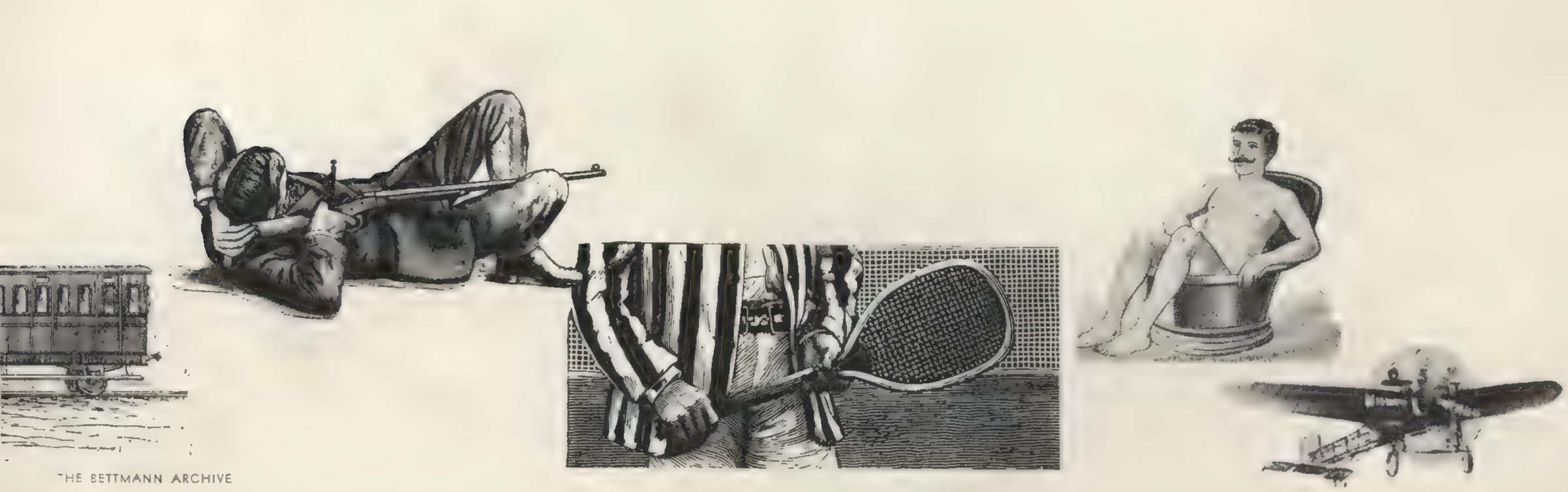
I can perhaps give the best notion of the kind of material used by opening a volume at random. In September 1910, I thus find, Grandpapa pasted five cuttings (and a return railway ticket from Trondheim to Hell) into page seventy-two of the fifth volume in my series. Two described John Moisant's flight in a Blériot monoplane from Paris to England; the "intrepid American's aerial voyage"— in one of the reports, though, he is described as "M. Moisant, a French aviator"—was the first cross-Channel flight with a passenger aboard. A cutting from the *Pall Mall Gazette* is headlined "REFORMED" WOMEN: OLD TURKS MAKE A QUAINT APPEAL TO LADIES OF THE HAREM.

There is a table showing the average monthly rainfall and hours of sunshine in England over a period of thirty-five years; October was the wettest month, then August, then July. And, from the *Daily Mirror*, is a report of a challenge issued by a Captain to a Colonel to compete against him, in one day, at sixteen different sports and games. (Those played, in order, were archery, tennis, croquet, clay-pigeon shooting, bowls, golf, squash racquets, sailing, revolver shooting, rifle shooting, trout fishing, fly casting, quoits, billiards, snooker, and écarté. The Colonel won eight events, the Captain seven; the trout fishing was a tie—neither caught anything.)

How could I have guessed as I browsed the evening away, that the long-hidden secret of the now-forgotten air cellar was shortly to be revealed to me? I chuckled over the advertisement (London *Times*, 1898): "Hard-working Clergyman urgently needs Bicycle, Typewriter, Copying Press, Metronome, English Dictionary, Latin Dictionary, Lexicon, Works on Theology, History, Natural Science; very cheap." I enjoyed the optimism of the advertiser—translated, same year, from a Japanese newspaper and reported in the *Globe*—who expressed an almost universal longing: "Bachelor, twenty-seven years old, without wealth, of quiet disposition, living on a reasonable monthly income and having but little parental restrictions, desires to be married to a lady possessed of the following qualifications:

1. She must be 21 years of age, and of good health.
2. Of more than average beauty.
3. A working knowledge in arithmetic.
4. A working knowledge in sewing.
5. Not given to much talk.
6. Possessed of some property.
7. Virtuous.

(Continued on page 185)



THE BETTMANN ARCHIVE

IMPRINT OF PARIS

5 Painters, 1957

BY ALEXANDER LIBERMAN

For a long time the professional art world used the term School of Paris to describe the art of a small group of foreign-born artists who had found haven in Paris from the upheavals of European wars and revolutions.

They came from all over Europe, to form a growing, creative nucleus that in the first part of the twentieth century enriched French art; Chagall came from Russia; Soutine from Lithuania; Modigliani from Italy; Pascin from Bulgaria; Picasso and Gris from Spain; and Van Dongen from Holland.

In France, School of Paris meant the group of foreign-born great artists who had no longer a country and took Paris as the birthplace of their art. But to the world at large the subtleties of where one was born were unimportant, the term School of Paris meant all the glorious outpouring of painting that had Paris for a source. The names of the great French-born artists —Braque, Dufy, Rouault, Matisse, Léger, Villon— soon were added to the list.

Today some of these great painters are dead, but the School of Paris is very much alive Another group of painters is ready. Some are foreign born, many are French. But they all find the vivifying creative climate of Paris an indispensable spur to their inner need for visual daring and discovery. For Paris keeps its imprint on its artists. Bazaine, Borès, Lanskoy, Manessier, Poliakoff are characteristic examples of the present School of Paris.

For years, the School of Paris under the influence of classical tradition and French *bon sens* had been dominated by figurative art. Paris even prided itself on resisting the contemporary abstract wave by dismissing all nonfigurative research as "Central European" or Germanic art. Now the mood has changed. Abstract and nonfigurative art have acquired equal rank with figurative art in the new School of Paris, with the United States and the School of New York major influences in this transformation. The lesson of the encouragement given in this country by collectors, museums, critics, press, and public to the works of abstract and nonfigurative painters has been understood by the artists painting in France. French sensuousness now penetrates the "new" abstract realm. Colour is used more subtly, composition is intricately refined. Above all, the principal desire is to convey, through colour and new pictorial means, a greater measure of the French artists' eternal quest, the pleasure of the eye, rather than to express power and violence of feeling.

It is principally through colour that the School of Paris has differentiated itself from art created elsewhere. The young painters born far from Paris, even Picasso, oddly enough first felt the compelling attraction of the modern art being created in Paris not through colour but through black and white reproductions. Photography, art reproduction did not then have the quality it has today. The dissemination of art information that has reached its present peak did not exist, yet the poor colourless documents early in this century that reached the painters throughout the world were like cablegrams summoning the creative men to come and be part of the new movements in Paris. Those reproductions eliminated the unessential, retained the essence of difference, the main structure of change, and acted on the imagination like a vivifying ideogram. But once in Paris, the harsh preoccupation with black and white, with structure and line, gradually took on the richness of colour. The climate of Paris, with its long spring, glorious summer, mellow autumn, and rarely dramatic winter, gives to the light of Paris a gentleness that bathes the sky, the city, and all within it in a changing glow. The miracle of the birth of schools of art seems intimately connected with the transformation of light and colour through climate.

The presence of water, the moisture content of the air alter our colour perception. Dry, arid climate stresses form. The position of the sun in the sky alters colour vision. It seems as if the painters of southern Europe, especially of Spain and Italy, were painters of line and form, and the painters of the north, of France, Holland, and England, had a more sensuous, a more colour-illuminated vision. The Impressionists could only have flourished in Paris and the countryside around it. No wonder then that the early Cubism, born of Cézanne's research in the harsh light of his native Provence, was developed by Picasso and Braque on their painting expedition to the south of France. But the light of Paris slowly altered the early grey-brown Cubist vision, and, once settled and creating in Paris, Braque and Picasso gradually *(Continued on page 159)*

Manessier

"I paint because I could not be anything but a painter. I felt it when I was fifteen, now at forty-six I am absolutely certain. I did not need to choose or to reason." said Alfred Manessier, whose work is completely abstract. Born 1911 in the north of France, he came to Paris in 1928. In this family portrait, in the living room of his house, he is shown with his mother, his wife, and his children. On the wall, "Aerial Landscape."

ALEXANDER LIBERMAN





Poliakoff

"After a long flight, I found at last my spiritual climate in Paris. It was home," said Serge Poliakoff, a painter whose work is thoroughly non-objective. Born 1906 in Moscow, Russia, he came to Paris in 1923. On the easel, "Abstract Composition."



Lanskoy

"Painting was always abstract, but people didn't notice it," said André Lanskoy, a painter whose work now shows reappearing traces of reality. Born 1902 in Moscow, Russia, he came to Paris in 1921. On the easel, "The Storm Won't Happen."

Bazaine

"My ambition would be to paint for another thirty years, with the mad hope of achieving, two months before my death, the two or three overwhelming canvases, beyond painting, that are the testaments of great painters," said Jean Bazaine, whose work has always kept contact with nature. Born 1904 in Paris, he still lives there. On the easel at the far right, "Spain III, Rocks," and on the walls, studies of minute details of nature.



abandoned the monochromatic dryness of their early Cubist period, and colour became an indispensable means to their expression. And the French artists who pursued Cubist research in Paris branched out into the full rainbow richness of light. Delaunay, La Fresnaye, Villon, and Léger could not see form and line without the stimulation of colour.

The artist's life in Paris is not easy. Recognition is very slow. Most of the contemporary great were first appreciated in foreign lands. The wisdom of centuries tells the French to be patient and let time sort out the true talent from the false. Although the artist loses financially, he gains peace. He is not under pressure to produce, to exhibit, to be a success. Meanwhile rent is cheap and one can eat better for less.

In addition, there is intellectual stimulation. The *café*, a Parisian institution, a sort of bar with sidewalk tables, is a favourite meeting place of students, writers, painters, journalists, actors; in fact, of anyone connected with creative intellectual activity. For the price of a *café-crème* one can sit for hours talking, often with the already-famous. But it is the friction of opinions and the intermingling of professions that enrich and stimulate each searching mind. Painters meet poets, and both gain from the language of the other. Contacts that are restricted to the same profession end up in a sterile hashing over of worn out clichés. Painters need the chance to meet scientists, doctors, philosophers. Paris, with its unclassified approach to culture, facilitates these hookings of interests, vital to the development of each.

The intense individualism of the French stimulates original expression, protects the dissenter, favours free and bold discussion. The greatest liberty an artist can have is respect for that which sets him apart, that particular way of thinking and expressing that is original, and that makes him a nonconformist to the accepted taste of the moment.

Manessier: Alfred Manessier at forty-six, is recognized as one of the leaders. He seems much younger than his age. At first he looks like a man who lives out of doors, for his body is lean and athletic, typical of the French generation that is more conscious of sports. He is calm and speaks clearly and simply. His northern French ancestry deceptively gives him a serene exterior, covering with slowness of gesture and facial immobility his temperament. But his eyes betray by their questioning expression his inner preoccupation.

The years of war changed the cultural life of Paris. Links with tradition had been severed. In the troubled postwar period old values were reappraised. In the surrounding agitation Manessier discovered permanent, profound values. In 1942 he underwent a deep religious experience after a retreat in a Trappist monastery. Since then he has found in active faith, his real subject matter, the inexpressible aspirations of the soul. In his vast top-floor studio he pursues his "meditation in paint."

Manessier's mysticism is as real to him as nature is to other painters. If his painting seems to have no recognizable link with the world that surrounds us, this is because it stems from the secret imagery of his inner reality. Where other painters abstract from nature, he abstracts from imagination. His religious preoccupation dominates his life and his art. The titles of some of his paintings are revealing: "The Crown of Thorns," "Gethsemane," "Alleluia," "Barabbas."

Manessier said: "To my mind, modern art is dividing itself into three directions. One, essentially optimistic, accepts without reservation the great modern scientific current and attempts to arrange materially the world and to insure comfort and happiness in an implacable order; it is by necessity insensitive.

"The second direction is the opposite and stems from total rejection and complete individual pessimism. It emits its tragic cry haphazardly to the point of sneering absurdity, all nerves exposed and all colours ejected and streaming.

"The third direction, it seems to me, is the one for Christians; for those who proclaim the importance of heart and love in this world in which these two things are so awkward and embarrassing. . . . It is 'Tragic Optimism.'" This third way is the direction of Manessier's art.

In his latest canvases he superimposes over the gay colour obsessive black lines and shapes. Like bars, they hold imprisoned the glimpse of happiness. This is Manessier's visual translation of the human tragedy.

Poliakoff: Serge Poliakoff was seventeen years old when he arrived in Paris in 1923, with his family with whom he had escaped from Russia and the Revolution. He earned a living by playing a guitar in night clubs. (His aunt, Nastia Poliakova, was the great classic gypsy singer.)

He said: "The events that marked my life? My arrival in Paris. The contact with the museums, and especially with the modern art of the 1923 period. Then later in 1937 the meeting with Kandinsky. I had the happiness of knowing him intimately."

Kandinsky, the founder of nonfigurative or so-called abstract art, tried to give to painting the freedom from representation that music enjoyed. (He was a Russian and an exile in Paris.) Poliakoff's painting is today completely nonfigurative and his musical knowledge plays an important rôle in his work.

Dark and stocky, he looks like a successful businessman. There is nothing Bohemian about his life or appearance. He has an appreciation of bourgeois comfort as a relief from the tension of creation. He even owns a race horse.

He said: "My ambition is to be sincere with myself, to speak the truth. Painting for me is a means of expressing the great laws of nature. It is a link with the past and a natural progression of art toward the future."

Poliakoff now lives in a large apartment with his wife and son on the Left Bank of the Seine. The smallest room, like a kitchenette, is his studio. Little light comes from the one window. His large canvases crowd the tiny space, as if *(Continued on page 195)*

Borès

"Painting is more than the purely physical or technical," said Francisco Borès, a painter whose work is strongly figurative. Born in 1898 in Madrid, Spain, he came to Paris in 1925.
On the easel, one of his series called "Fishermen."

ALEXANDER LIBERMAN



Charles Creed

His softest-ever shirt idea—
shell-pink satin,
(by Jacqmar)
with a neckline
that's almost décolleté,
sleeves that start
well below the shoulders.
In America at I. Magnin.

London

Collections—location report

Background for the clothes from the London Collections shown on these pages: the London Season, reading this way, this year. The Presentation Parties and Investitures at Buckingham Palace in progress now. The Badminton Three-Day Horse Trials, luring top horses and riders to Gloucestershire, from April 25. The May opening of the Royal Academy Summer Exhibition at Burlington House in Piccadilly, heralded by the Private View. Queen Charlotte's Ball, scheduled for May 7 at Grosvenor House—the new season's débutantes taking part in the annual commemoration of Queen Charlotte's birthday parties at St. James's Palace, two hundred years ago. The Royal Windsor Horse Show, happily situated in the Home Park, from May 9 to 11; the uncontrived dazzle of the Chelsea Flower Show, May 21 to 24. The Fourth of June at Eton, with the traditional Procession of Boats. The fevered excitement of Derby Day at Epsom, June 5. The Royal Tournament, from June 5 to 22, at Earl's Court. For more than collectors, the Antique Dealers Fair at Grosvenor House from June 12 to 27. The brilliant trappings of the Trooping the Colour ceremony on the Queen's Official Birthday, June 13 (for the Queen, a new horse this year—Winston, her favourite chestnut, was fatally injured in February). The Royal Ascot meeting, June 18 to 21; the All-England Lawn Tennis Championships, practically always, for some reason, held in bright sunshine—at Wimbledon, June 24 to July 6. One of the season's most graceful events, Henley Royal Regatta, July 3 to 6. The Eton-Harrow Match, at Lords on July 12 and 13. The International Horse Show, at White City, London, July 22 to 27. Racing at Goodwood (the Duke of Richmond's country place) in Sussex, July 30 to August 2. Cowes Week Regatta, August 3 to 10, and the Royal Braemar Gathering, Scotland, on September 5. *(Continued on following page)*



John Cavanagh

A dress for theatre first nights—
London to the
Edinburgh Festival (and on).
Black Ducharne silk crêpe,
cut with great softness;
a longer skirt, its own stole.
In America at I. Magnin
Hat by S. Mirman.



Lachasse

A slender column
of petunia-pink chiffon,
a high waistline
crossed by folded drapery.
An evening dress that
might appear at
Embassy receptions,
galas at the
Royal Opera House.
In America at I. Magnin



Ronald Paterson

Suit of rough tweed—
black, white,
two shades of brown;
a slim skirt,
freely hanging jacket.
Might open its season at
the Badminton Horse Trials,
appear again at
the Braemar Games.
In America at I. Magnin.
Hat by Rudolf.



Digby Morton

Delicious idea—
trench coat in pale-pink
Irish linen (it even has a
"storm yoke" at the back).
This for counter-dazzle
at the Chelsea Flower Show,
for Henley, or Wimbledon.
In America at I. Magnin.

Ronald Paterson

The silk-suit idea—
more clearly a suit now.
Tailored, short jacket;
chemise-top of chiffon.
Suit itself, shantung-like silk
by Ducharne.
Everything, coral—even
the straw hat by Rudolf.
Its location—might be
the Private View of the
Royal Academy,
or Royal Ascot.
Suit in America at I. Magnin.



London Collections *continued*

Around and about the season—centenary concerts marking the birth of Edward Elgar at Broadheath, near Worcester, on June 2, 1857. William Douglas Home's new comedy, *The Iron Duchess,* a recent arrival at the Cambridge Theatre, with Athene Seyler and Ronald Squire. *Damn Yankees* filling the space left by *The Pajama Game,* at the London Coliseum. The happy return of Sir John Gielgud to Stratford—with Peggy Ashcroft, Alec Clunes, and Robert Harris also in the company, promising a brilliant Shakespeare season at the Memorial Theatre. (This, from tomorrow through November, with five plays scheduled.) Edinburgh's eleventh International Festival, from August 18 to September 7 (this year's programme to include La Piccola Scala, Amsterdam's Concertgebouw Orchestra, the Jean-Louis Barrault-Madeleine Renaud Company). Glyndebourne Festival Opera, the twenty-third year, June 11 to August 13—Mozart, Rossini, Verdi, and Strauss represented. Cricket, from village green to the smooth formality of the Tests. The Regency Exhibition at Brighton (opening during July, until October), happy nostalgia for latter-day Regency rakes. The Stately Homes, more than ever open to the public this year, and famous gardens all over the country that will soon all be looking like a garden anyway....





In a lighter vein: warm-weather suits

Four suits that could be wool, but aren't. They're cotton, linen, silk, and they start when cold weather stops: on the brink of May. *Left, above:* Print blouse idea attached—literally—to a red cotton piqué suit (blouse and skirt connect). By Kasper: red-dotted Avisco rayon broadcloth top and lining (by Folker); $70. Bag by Palizzio. All at Rosette Pennington: suit, also at Hutzler's. *Above:* Sheath dress and jacket, both grey cotton sharkskin; leopard-printed lining. By Herbert Sondheim, of M & W Thomas cotton; $110 at Bonwit Teller; L. S. Ayres. Lilly Daché hat.





Left, above: A silk tweed suit, navy-blue and grey, with jacket that just clears the waist. Showing a little, or a lot: a white silk shirt. By Catherine Scott; about $225, at Lord & Taylor; Marshall Field. The hat, also shown far left: packable stitched jersey, by Emme. Hammered patent-leather bag, from Lord & Taylor. *Above:* City-look to thrive through summer: a navy-blue linen suit with squared jacket, brass buttons, white linen collar and blouse. By Adele Simpson, of Moygashel linen; $90 at Saks Fifth Avenue; Harzfeld's. Cloche, Lilly Daché. Shoes, Mademoiselle.



2



1

Printed blouses to guest-star in suits

3

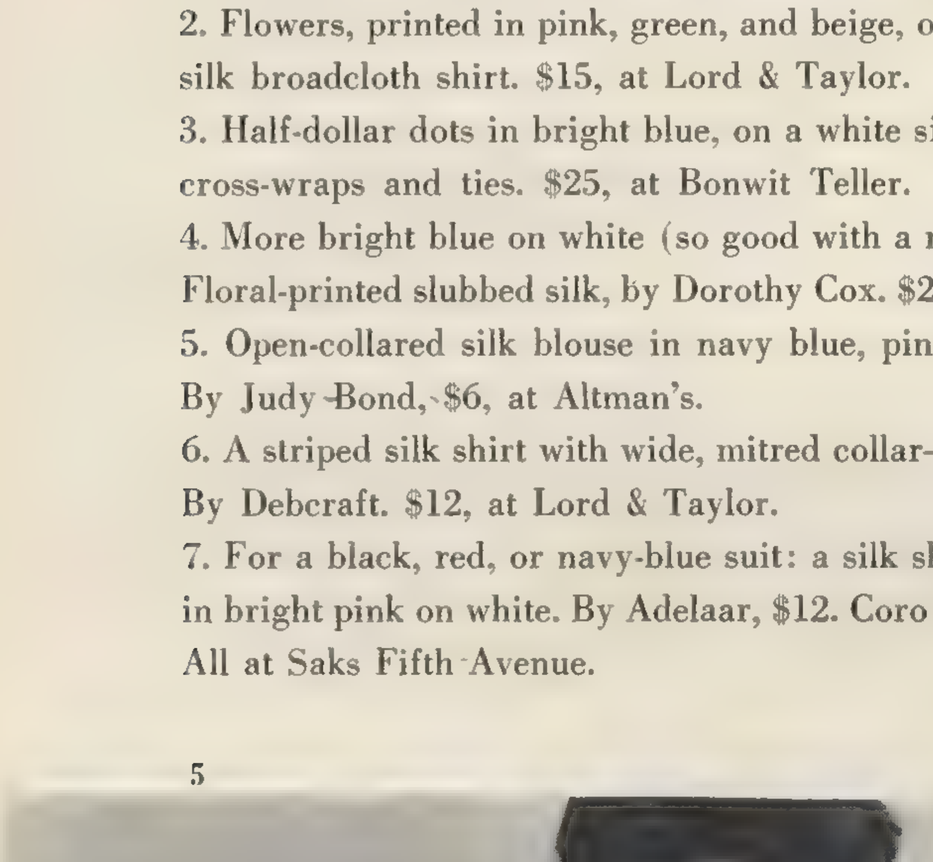
1



c6

On these two pages: seven printed blouses,
born to co-exist with this season's open-jacketed suits.
1. A shirt in Liberty printed blue and grey Paisley cotton.
By Lady Hathaway, about $24. Calderon belt. Both at Lord & Taylor.
2. Flowers, printed in pink, green, and beige, on a white
silk broadcloth shirt. $15, at Lord & Taylor.
3. Half-dollar dots in bright blue, on a white silk surah blouse that
cross-wraps and ties. $25, at Bonwit Teller.
4. More bright blue on white (so good with a red or grey suit).
Floral-printed slubbed silk, by Dorothy Cox. $23, Abercrombie & Fitch.
5. Open-collared silk blouse in navy blue, pin-dotted in white.
By Judy Bond, $6, at Altman's.
6. A striped silk shirt with wide, mitred collar—again, blue and white.
By Debcraft. $12, at Lord & Taylor.
7. For a black, red, or navy-blue suit: a silk shirt, flower-printed
in bright pink on white. By Adelaar, $12. Coro pseudo pearls.
All at Saks Fifth Avenue.





KAZAN



Parts of a new plan: the one-colour look

This is the plan: choose only one colour—and wear it, *a capella*, top to toe. If your one colour is a pale one, here are pale shoes, stockings, jewellery, to wear with a just-as-pale dress that might be chiffon, crêpe, shantung, or linen; white, beige, grey. *Upper left:* For a filmy white dress, P.M.: more white in a buckled, straw-patterned opera pump; "Sugar Pink" stocking; rhinestone jewellery with strawberry pink added. Shoes by Martinique, $25, at Franklin Simon. Pin, $10*, and earrings, $9.50*. These, by Eisenberg, at Henri Bendel. *Lower left:* Extending the beige of a dress: a beige shoe, satin-bowed; "Butterscotch" stocking; a rope of pseudo pearls in beige shades; a gilt spray pin; beige gloves of doeskin-finished lambskin. Shoe by Margaret Jerrold, of Donovan plush calfskin, $23. At Lord & Taylor. Necklace by Marvella, $15*, at Bonwit Teller. Pin by Boucher, $5*, at Saks Fifth Avenue. Gloves by Kislav, at Best's. *Below:* For silvery grey, by day or later: further grey in a calfskin shoe with a white dotted line; a more-grey stocking called "Taffy Frost"; a rope of grey simulated pearls. Shoe by Newton Elkin, of Hubschman calfskin, $28, at Lord & Taylor. Necklace by Bergère, $15*, Saks Fifth Avenue. Bryans stockings, at Bonwit Teller; Julius Garfinckel.

*PLUS TAX

RUTLEDGE

PRIGENT



New flight plan...

...powered by Vogue's new Printed and Perforated Patterns

Taking off on a holiday, here: a dress and a suit you might make yourself without much more effort than it takes to pack a suitcase. Both are based on Vogue's new easy-to-follow Printed and Perforated Patterns—and either could be read as summer plans, in the making now (not a minute too soon). The air power, by Pan American World Airways. *Above:* The shirtwaist dress that won't gather wrinkles with air miles—at its coolest in honey-coloured jersey; at its newest and prettiest, softly leather-belted, brass-buttoned. Pattern 9153, here in Arnel jersey. Cowhide travel bag, by Jana. Calfskin belt, by Colony. *Right:* Suit travelling openly with a blouse—and happily via an easy new jacket-cut, a skirt with enough sit-in-able (not *out*-able) fullness. In black and white knitted cotton jersey (a Jasco fabric of Aberfoyle yarn); plain white for the blouse here. Pattern S-4778. The burlap bag, by MM. The sunglasses, from Page & Smith. Both hats, John Frederics Charmers. Golden jewellery, both pages, by Hattie Carnegie. *For back views, sizes, yardages, see page 200.*





"My Fair Lady"—continued:

CECIL BEATON DESIGNS
NEW BEDROOM DÉCOR





On these pages, some of the most romantic news this side of the footlights at the Hellinger: peignoirs and nightclothes designed by Cecil Beaton with much of the flavour he's given to the costumes worn in *My Fair Lady*. Lightly flowered, newly shaped, these might be a woman's happiest discovery in beauty this spring (and be that, *easily*—everything's washable, opaque, non-press-needing). *Opposite:* Based on one of the beautiful big evening wraps of *My Fair Lady*, a flowered peignoir spun out from a thin nylon yoke, and framed with nylon tulle pleating. Of pink and white Bates cotton batiste. $30. *Above:* Pyjamas, much too pretty to spend all their time under covers: long tunic top, waisted high over slightly flaring trousers. Of pink and white Regal cotton lawn. $20. *Left:* Embroidered blue daisies on a white field. The ribbon-tied peignoir and nightdress of Springmaid cotton lawn. Together, $40. *All: Bonwit Teller; Hudson's; Neiman-Marcus.*

GOSSIPY MEMO ON TRAVEL

At the Jamestown Festival in Virginia, now celebrating the arrival of the first permanent settlers 350 years ago, there are replicas of the three small ships that brought John Smith & Company from England. In what the planners call an Old World Building, there will be British exhibits; in a New World Building, Virginia exhibits; and the replica of the first glass factory built here in 1608. (It was staffed with Polish and Italian glass blowers sent over by London financiers.) Throughout the summer, there will be constant jubilation in Williamsburg, Yorktown, and Richmond, with such specialties as a new play, The Founders, *by Paul Green, and a re-enactment of the Battle of Yorktown. As the Festival is a motorists' delight, rooms should be reserved ahead. Among the best places: At Williamsburg, the Inn and the Lodge, and a new motel, called Motor House; at Irvington, The Tides Inn.*

Americans, who frequently fly or motor in this country, settle down, dine well, sleep in their own compartments, on Europe's crack *Train Bleu* (Paris to the Riviera), the Belvedere (Rome to Milan), and the Simplon-Orient Express (Paris to Istanbul). From London to Paris, and Paris to Stockholm, one is cradled in one's berth on the *wagon-lit* while crossing the Channel or the Baltic Sea. (Note: motorists in Britain can put their cars on trains for such long hauls as Liverpool to London to Glasgow.)

Motor coaches are a delightful way of seeing the countryside. French National Railroads use busses as part of their regular service in 120 centres, taking one along the Mediterranean, or around the Normandy coast, or up the Route Napoléon into the Alps. Linjebuss International runs extra fancy tours (called De-Luxe) in air-vented, upholstered comfort; just eighteen chairs, plumbing, a hostess serving drinks, and room enough to walk around.

The rush to see Russia has not subsided, in spite of tension and the disappointment of returning travellers who report high prices, poor service, language barriers, and annoying restrictions on movement. Travellers, it seems, still want to observe with wary fascination the unpredictable, see great art collections, new housing projects—and eat pounds of caviar. The American Express is running fifteen tours this year, from a five-day stay in Moscow for $150, to a twenty-three-day trip around the country for $580. These prices are for luxe class. There are four other classes in that democracy, and unhappy are those using the fourth and fifth. (Returning travellers are urged to report their observations to Radio Liberation, 6 East 45th Street, New York 17, N. Y., the only American non-government organization that is now broadcasting direct to the Soviet Union.)

South Sea Islands will add a fresh slant to next winter's cruises. On January 17, 1958, the Swedish American's spruce and air-conditioned "Kungsholm" leaves New York for three months in the Pacific, stopping off at Tagus Cove in the Galápagos Islands, Nuku Hiva in the Marquesas, Papeete in Tahiti, Pago Pago and Apia in Samoa. In addition, the ship sails on to New Zealand and Australia and the Far East. Rates range from $3,100 to $12,000, the former for a double room, the latter for a nice little suite.

On January 10, 1958, the Norwegian American Line's "Bergensfjord" takes off for seventy-seven days to the same islands plus Easter and Pitcairn, as well as the Cook Islands, Guadalcanal, and the Tonga Islands, whose Queen Salote was such an enormous personal success at the Coronation of Queen Elizabeth. Rates from $1,750 to $8,500.

Every month, the "Mariposa" and the "Monterey," Matson Lines sister ships, ply back and forth in elegance from California to Australia, putting in at Tahiti, Fiji, and Samoa. As on the cruise ships, they offer the nautical diversions of movies, dancing, and a swimming pool. Unlike the cruise ships, they welcome infants and dogs, and one may make arrangements to stay a while on an island and take the next ship out—or the next. Rates run from $1,035 to $3,420 for the full forty-two days.

All summer in the snowy Andes wall between Chile and the Argentine, there are miles of good ski terrain. A good resort, behind Santiago, Chile, is Portillo, with chair lifts; slopes for novices as well as for experts; a ski school, started by the famous Emile Allais and now run by Stein Eriksen; and the Portillo Hotel, large, modern, with the usual night-life charms of bars, dancing, and movies. On the Argentine side of the Andes is Bariloche, and right at the foot of the slopes is the Hotel Cerro Catedral, run well enough to suit exacting Argentines. Rates at both hotels are under $10 a day with meals. (Note for skiers: Roland Palmedo's excellent book, Ski New Horizons. *)*

Cover for "Fashions in Living": English country drawing room →

A corner of the drawing room (opposite) at Lee Place, the seventeenth-century country house of the Marquess and Marchioness of Blandford. Lord Blandford, whose full name is John George Vanderbilt Henry Spencer-Churchill, is the eldest son of the Duke and Duchess of Marlborough, the grandson of Mme. Jacques Balsan (the former Consuelo Vanderbilt), and a distant cousin of Sir Winston Churchill. Lady Blandford is the daughter of Mr. and Mrs. Michael Hornby. (Mr. Hornby is managing director of the publishing firm, W. H. Smith & Sons, of London.) The Blandfords, an attractive young couple, have planned their house with imagination, gentling the severities of stately rooms with muted fresh colourings. In this room with washed blue walls, they put a roseate Aubusson rug, a white tufted kidney-shaped sofa, a pair of chairs in flowered chintz, and in two corners, two brilliantly coloured blackamoors carrying baskets of showering ivy. On the easel (right) rests a pastel drawing of Lady Blandford by the English portrait painter, Lawrence, R. A. (Six more pages about Lee Place, beginning on page 178.)

ANTHONY DENNEY

VOGUE'S FASHIONS *in* LIVING



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A new version of our Chantilly Rose table,
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The fifth in Vogue's series on American entertaining with menus, recipes, and notes on organization from six Philadelphia hosts and hostesses.

ENTERTAINING IN PHILADELPHIA

By Nancy Grace

EDITOR'S NOTE: *A great deal has been said about the plight (and the sometime pleasures) of the understaffed American household. Unlike the weather, however, it is almost constantly having something done about it. Women, in short, go on producing, besides the basic minimum of three meals a day, just about as many parties as they have ever had—and very good parties. The system, however, is quite different from that of twenty-five years ago. Men cook, and children cook, and practically everybody, with or without servants, buys some party food ready-made. In this article, as in the four that have preceded it, Vogue outlines the new ways of entertaining, new points of view, and new ideas about food.*

In the late nineteenth century, a visiting prince, travelling incognito, wrote off Philadelphia as a city famous for a "large prominent family named Scrapple and their peculiar dish of Biddle." Unfortunately, he missed that other local specialty, the Philadelphia lawyer, as well as terrapin, the famous Fish House Punch, and, apparently, ice cream—"rich and wholesome like the Quakers who used it."

Philadelphians now, as in the past, entertain almost entirely at home; the restaurant life of New York or Paris, for example, has no parallel here except for the Friday luncheon in town and perhaps dinner at The Barclay before a débutante ball.

Surprisingly, in spite of the general dwindle of servants, Philadelphia households still have a moderately large complement of old family retainers. Lacking these, hostesses fall back on free lances, the Philadelphia band of Father Divine angels, or, those national substitutes, their own ingenuity and industry, which include cooking. Among the free lances is a solid organization of former butlers and footmen, who now have regular jobs as bank guards but can, because of their "banking hours," help out at parties. They come at five and stay until the party is over.

Of the six hosts and hostesses whose parties are described here, all but two cook. All have similarly high standards for food and the special climate that makes a party, yet each pursues an entirely different plan to accomplish the desired end.

A husband who cooks and buttles:

Mr. and Mrs. Robert Montgomery Scott live in one of the big houses at Ardrossan Farms, the Scott family place at Ithan, Pennsylvania. Mr. Scott's parents, Mr. and Mrs. Edgar Scott, have another house on the same land. The younger Scotts, who live in a house once staffed by eight starched and sparkling servants, have never, since their marriage five years ago, had more than a half-time cleaning woman who comes in three times a week. Mrs. Scott, however, has concluded that a big house is considerably easier to maintain than a very small one. When they entertain, usually over the week end, two experienced Irish maids who have lived on the place for more than twenty years come in to lend a hand and do the washing up. Mr. Scott cooks, quite often choosing the following menu. (Asterisks mark the dishes for which recipes are given in full at the end of the article.)

CONSOMMÉ JULIENNE
ROAST GOOSE WITH STUFFING*
ZUCCHINI BAKED IN FOIL
STRING BEANS WITH CARROTS VICHY
BURGUNDY
FRUIT WITH KIRSCH, SPONGECAKE

Mrs. Scott does the shopping, and Mr. Scott doubles as cook and butler. In the latter rôle, he attained brief professional status last winter when a friend of his mother's found, on the night of a big dinner party, that she was short one footman; Mr. Scott filled in. The professionals, he reported later, eyed him with a certain controlled distrust during the passing of the hors d'oeuvres, but accepted him completely by the time they finished clearing up for the evening.

On his own ground, with cool masculine nonchalance, he begins the preparations for a major dinner party at about eleven o'clock in the morning. First course first: for the soup he uses a canned consommé, almost full strength and served hot. To this he adds a half teaspoon of cornstarch, a small amount of gelatine, grated celery, grated carrots. If the afternoon promises to be rushed, he takes advantage of the morning to clean and prepare the vegetables for cooking. The zucchini is slit lengthwise in fours, and, just before baking time which takes about an hour, is salted, peppered, and dipped in melted butter, then wrapped in the foil.

Mrs. Scott, meanwhile, sees to linens and china, and to flowers, which she buys early in the morning at the Lancaster Farmers Market in Wayne. Her china is simple white Limoges, the flatware, stainless steel. Mr. Scott lays fires in all the fireplaces, and at four o'clock, he goes to the kitchen to truss and stuff the goose and set *(Continued on page 184)*

ANTHONY DENNEY



THE MARQUESS OF BLANDFORD IN HIS JEEP, WITH THE MARCHIONESS HOLDING THEIR SON, CHARLES JAMES, EARL OF SUNDERLAND

THE BLANDFORDS OF LEE PLACE

In the rolling green lands of Oxfordshire, at Charlbury, stands the austerely beautiful seventeenth-century house of the Marquess and Marchioness of Blandford, a place that once belonged to Sir Robert Lee, Keeper of the Royal Forest of Wychwood. The young Blandfords have adapted Lee Place (below) to their own living design: the raising of crops and cattle; hunting, shooting, and entertaining their friends. Lord Blandford rides his acreage in a jeep; Lady Blandford's special pleasure is gardening, with her emphasis on herbaceous borders and on growing jasmine on hoops for the house. At nearby Pewsey, where she grew up at her family's house, the gardens are famous. About five miles away from Lee Place is that most magnificent of all British houses, the stretched, tawny yellow expanse of Blenheim Palace, the lagniappe of Queen Anne to John Churchill, the first Duke of Marlborough, for his great victory over the French and the Bavarians at Blenheim. There live Lord Blandford's parents, the tenth Duke and Duchess of Marlborough. *(Continued on the following page)*

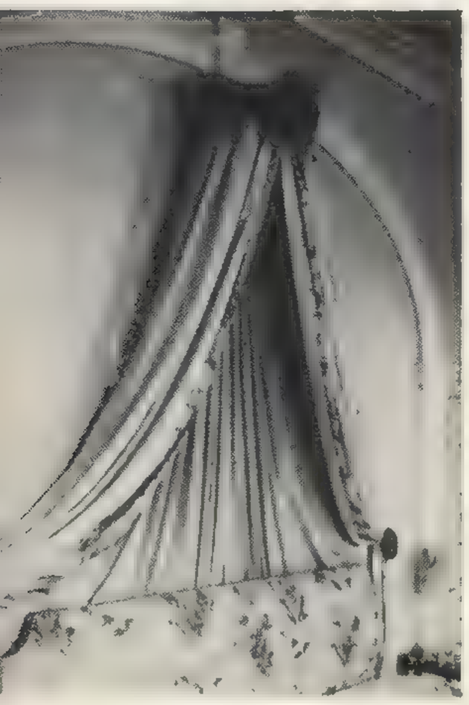




Lady Blandford's bedroom: carnation-pink walls,
rose-clustered white chintz.

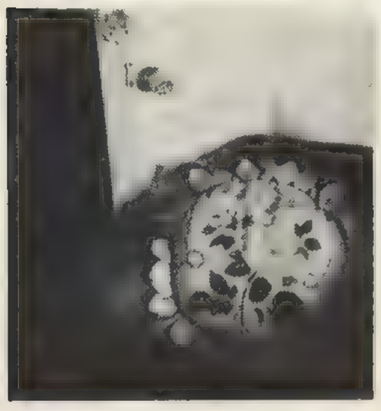


In the anteroom:
jasmine grown on hoops.



Canopied bed
in a guest room.

Painted roses
on doorplate and knob.



LADY BLANDFORD has redone Lee Place with the refreshing idea of bringing the outdoors in. Garden colours bloom in the flower-clustered chintzes of the guest rooms (below and left), and in her own bedroom (above). On her bed, cutout roses appliquéd on a white spread, green ribbon threaded through the organdie canopy. The canopy valance, the drapery valances, and the cushions are edged in green chintz petals. The garden hall (right) with white walls, panelling and plasterwork, has a lustred flagstone floor covered with natural rush matting. On either side of the old chimney piece are twig-brown chairs with cushions in russet and gold. The sage-green sofa is brightened with apple-pink pillows fringed in yellow, the pink repeated in a rosy geranium plant at one end; the yellow, in daffodils. For further prettiness: saffron-breasted Dresden birds on the mantel and on wall sconces; end tables whose bases are small blackamoors. Centre: a table, invitingly laid with magazines and newspapers, in this gay, informal room. *(Continued on the following page)*



Bamboo bed in a guest room;
the chandelier, a delft bird cage.

In a bathroom: carpet of leaf green;
chair, covered in white towelling.



ANTHONY DENNEY

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Undergardener pruning vines
on a garden wall.



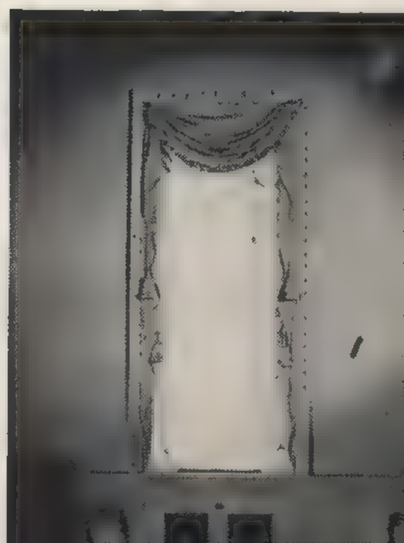
The drawing room: washed blue walls, accents of rose and white

LEE PLACE has tall ceilings and superbly proportioned rooms which Lady Blandford has accented with pastoral colours and light-limbed furniture. The dining room (left) with dove-grey carpet and walls, has its cornice and ceiling painted in two shades of pale pink, the fragile plasterwork picked out in ivory. At the windows, pale-yellow silk curtains, a charming device to create glowing sunshine even on dull days. A gilt Adam landscape mirror dominates the far wall; in the right corner, a large Chinese vase, on a teakwood stand, sprouts branches of young chestnut leaf. The drawing room (above, right) is a composite of blues, walls, ceiling, and dado, with a white cornice and doorframes. A crystal chandelier illumines the young colours of the room: the white silk sofa, the pastel cushions, the roseate Aubusson rug. On the wall: a portrait of the Duke of Bridgewater (an ancestor of the present Marquess of Blandford), who stands wigged and poised, with gun and hound, ready for the hunt. Throughout the entire house, the refreshing scent of cut flowers and flowering plants.





Right: Drawing-room draperies
of ivory taffeta tasselled
in cherry and white.
Far right: Dining-room windows:
yellow satin draperies over
ruched yellow silk inner curtains.



ENTERTAINING IN PHILADELPHIA

(Continued from page 177)

it roasting. At this time he also cuts up apples and grapefruit for dessert, measures out four ounces of kirsch, and puts out several bananas to be added to the compote at the last minute. In addition, he makes a final check of the bar for supplies and convenience of arrangement. When the maids appear at six o'clock, things are so well in hand, they usually settle down for a strong cup of Irish tea before they go to work.

Everybody cooks—mostly the hostess: In the household of Mr. and Mrs. Emlen Etting, a painter and writer respectively, everybody cooks. Mr. Etting, who studied with André Lhote in Paris and later, because of his knowledge of French, served with General Patton in the famous dash across France, has developed a purely American specialty: steaks broiled out of doors. Minnie, the maid, includes in her usual repertoire, an invention of her own called Minnie-soisse, a spinach variant of *vichyssoise*.

Mrs. Etting's scope is practically global, ranging from Pennsylvania Dutch to Oriental. In Japan, she learned how to cook an excellent sukiyaki, which she quite often does for parties, with Minnie wearing a bright kimono as she circulates among the guests to fill the sake cups. For out-of-towners, however, she often serves a Sunday luncheon of Philadelphia scrapple with lentils and field salad. "Philadelphians," she said, "think scrapple is plebeian and have it only for breakfast *en famille*, forgetting how unusual, characteristic, and delicious it is. It takes an out-of-towner to have the courage to serve it as a specialty."

Although she has lived for some time in Philadelphia, Mrs. Etting grew up in Florence and Boston. Her autobiography, *Born in a Crowd*, published recently under her maiden name, Gloria Braggiotti, gives an account of the life of the eight young Braggiottis, all rather more vivacious and Latin than the run of young New Englanders.

Most of all, the Ettings like small dinner parties with perhaps only six guests (almost always of fairly diverse interests) and general conversation. From her list of Italian dinners, Mrs. Etting often chooses this one:

PEARS WITH PROSCIUTTO
SPAGHETTI WITH RED CLAM SAUCE*
SALAD WITH RAW PEAS
ITALIAN BREAD
CRÈME DE MARRONS

During the morning of the party, Mrs. Etting sets the table, scrubs the clams, and makes the spaghetti sauce, which, incidentally, can be frozen and stored for another party. With this in mind, quite often she makes double the recipe. Next she washes the greens for the salad. When they are dry and crisp, they go straight into the serving bowl, and when the time comes, she mixes the dressing in the bowl. The *crème de marrons* comes in cans, imported by S. S. Pierce; since it is very rich, she stirs into it vanilla-flavoured whipped cream and serves it chilled in *pot de crème* dishes.

Half an hour before the guests arrive. Mrs. Etting, dressed for the evening, goes to the kitchen. She starts the water boiling for the spaghetti, lights the warming oven for the bread, and breaks half a pound of butter into a huge ceramic lemon used for serving the spaghetti.

While the guests are eating the pears and *prosciutto* (or occasionally, pears with Italian salami), Mrs. Etting finds time to go into the kitchen again to drop the clams into the hot tomato sauce. As some open more slowly than others, she jostles them about to encourage the reluctant ones. Since a stubborn few will probably never open, she ignores them. Five or six minutes before serving, the spaghetti is dropped into the boiling water and stirred round. Then it is drained and mixed with the butter in the serving dish, the sauce poured over the top, with the clams, still in their shells, arranged around the edges and sprinkled with chopped parsley.

The dining room is lighted only by candles. Bread is sliced at the table on a wooden board, and Mrs. Etting serves the spaghetti herself, standing, and lifting the strands with a high professional flourish, then lowering them onto the plates. Sometimes, of course, Minnie helps with the serving, or if there is a number of guests, Mrs. Etting has also a part-time maid, someone whom Minnie likes. Basically, she says her formula for pleasing guests is simply, "Cook something you like yourself and present it with enthusiasm."

No servant problem: Mr. Henry P. McIlhenny, Curator of Decorative Arts at the Philadelphia Museum, spends eight months of the year in his house in Rittenhouse Square, and the remaining four at Glenveagh Castle, his place in northwest Ireland. In the Philadelphia house, he has a double collection of superb French furniture and French paintings. Among the paintings are Toulouse-Lautrec's "Le Moulin Rouge," portraits by Cézanne, Ingres, and David, and a second version by Delacroix of "The Death of Sardanapalus," of which another version hangs in the Louvre.

Mr. McIlhenny, who entertains frequently for friends from abroad as well as for Philadelphians, has had the same butler for almost twenty years and knows no servant problem. Although he has no real hand in the cooking, he has an extensive and precise knowledge of food. Among cookbooks, one of his prime references is a handwritten, leather-bound volume by his great-great-aunt, of recipes collected in the mid-nineteenth century. Four or five times a year, Mr. McIlhenny gives dinner parties before performances of the Metropolitan Opera, for which he is the Philadelphia chairman. The menu includes, almost invariably, one cold dish, one hot dish that can not be spoiled by waiting, and several salads. For example:

COLD LOBSTER WITH MAYONNAISE
COLD RICE SALAD*
VEAL BIRDS*
LENTILS
PEARS IN ORANGE JUICE WITH COINTREAU*

One of the special and relatively constant treats at Mr. McIlhenny's house is the cocktail pizza, cut into small squares, and served with drinks before dinner. This he buys from Rigone at 260 South 20th Street. (Mr. Rigone, who bakes with art as well as industry, is an excellent source of supply for cookies, too—reindeer shapes at Christmas, chickens in nests for Easter, flowerpots and baseballs in the spring.) Besides the usual American cocktails, *(Continued on page 186)*

GRANDPAPA GODLEY

(Continued from page 153)

8. Hater of liquors.

9. Have little or no parental restrictions."

I learned with interest, from the Chicago *Record-Herald* (1905) of the necessity of wearing corsets in Cincinnati:

"Women employees of the city hospital at Cincinnati are in revolt against a rule just promulgated that they must wear corsets or lose their positions. Mrs. McGee, recently installed as housekeeper, is said to be responsible for the order. She called the workers to her room and made this declaration: 'Women of the hospital staff, I am very much alarmed at the condition of affairs that I have noticed. None of you wear corsets while at work. Now, this tends to slovenly habits, which I will have none of while I am in charge here. You must wear corsets or take the consequences.' A strike is threatened unless the new rules are rescinded or radically modified."

I savoured the schoolboy howler of 1908: "The masculine of vixen is vicar." I pondered the implications of a *Church Times* advertisement in 1900: "Strong bicycle urgently needed by a poor Vicar who has not given up the ceremonial use of incense at Mass." And, getting on for midnight, I stumbled suddenly on the key to the air-cellar enigma.

It was a cutting from the *Westminster Gazette* of October 18, 1898; the headline, ENGLISH AS SHE IS WROTE, happened to catch my eye. I got a smile from the first paragraph, which quoted this news item from an English language newspaper published in Germany: "The Bishop of Rochester has departed to America pursued by Mrs. Talbot." And then I read this sentence: "But perhaps the most delightful examples of bird's-eye views of the English language are to be found in an advertisement issued many years ago by a M. Hercelle-Leruste describing the advantages of an invention for the fittings of a bathroom."

Hercelle-Leruste? Hercelle-Leruste? Why did that mean something? From what dim caverns of memory could I extract the association of ideas?

Heavens! It was *air-cellar roost!*

Fascinated, I read on—the circular letter sent out to potential customers by this remarkable inventor. And, since it was certainly the prize piece of Grandpapa's collection, and since it explains, of itself, so many long-unanswered questions, I quote it hereunder in full, without any further comment.

"SYSTEM HERCELLE-LERUSTE," runs the heading: "Breveted unwarranted of the Government in French and abroad. Footbath, Sitting Bath, Bidets and anyone else bath, heating itself in a minute without which smoke spread itself over room, thing which has never existed."

Now begins the letter itself:

"Mister,

I have just to obtain a patent for installation of a dressing room, of a baths room and showers bath room collected, which are of one style very curious and which collect all possible comfort.

By turning three cocks gas, water, electricity, great like small, day and night, and without any preparation, you have ten litres of hot water by a minute, to wash one's self, to shave one's olf, take a footbath, a sitting bath, or a bath for children &c. As well as clean the apartments or any other necessity.

In less than thirty-five minutes, we obtain a great bath having shirty or forty degrees in a zinc bath, without steam vapour or smell in room, by maintaining the desired degree of heat.

Being in bath, cold is not felt at the submerged place.

We undress one's self and dress one's self afresh wetout to be seen of some persons that are in this room.

We can dress one's self in bath in this room egally without be seen, thing which has never existed. Being there for bath or something elser being undressed and having forgotten of linen or any one else, you ask them without any inconvenience, with the speaking trumpet, these objects come to you you take them, and nobody seen you.

We can also comb out one's self to curl one's self, take some showers, baths, warm linen and food even as this room there is not any inconvenience being dressed in his sunday clothes, to divest one's self and to put again his clothes which will have taken away humidity neither smell we

(Continued on page 186)

For the Fortunate Who Can Enjoy the Finest!

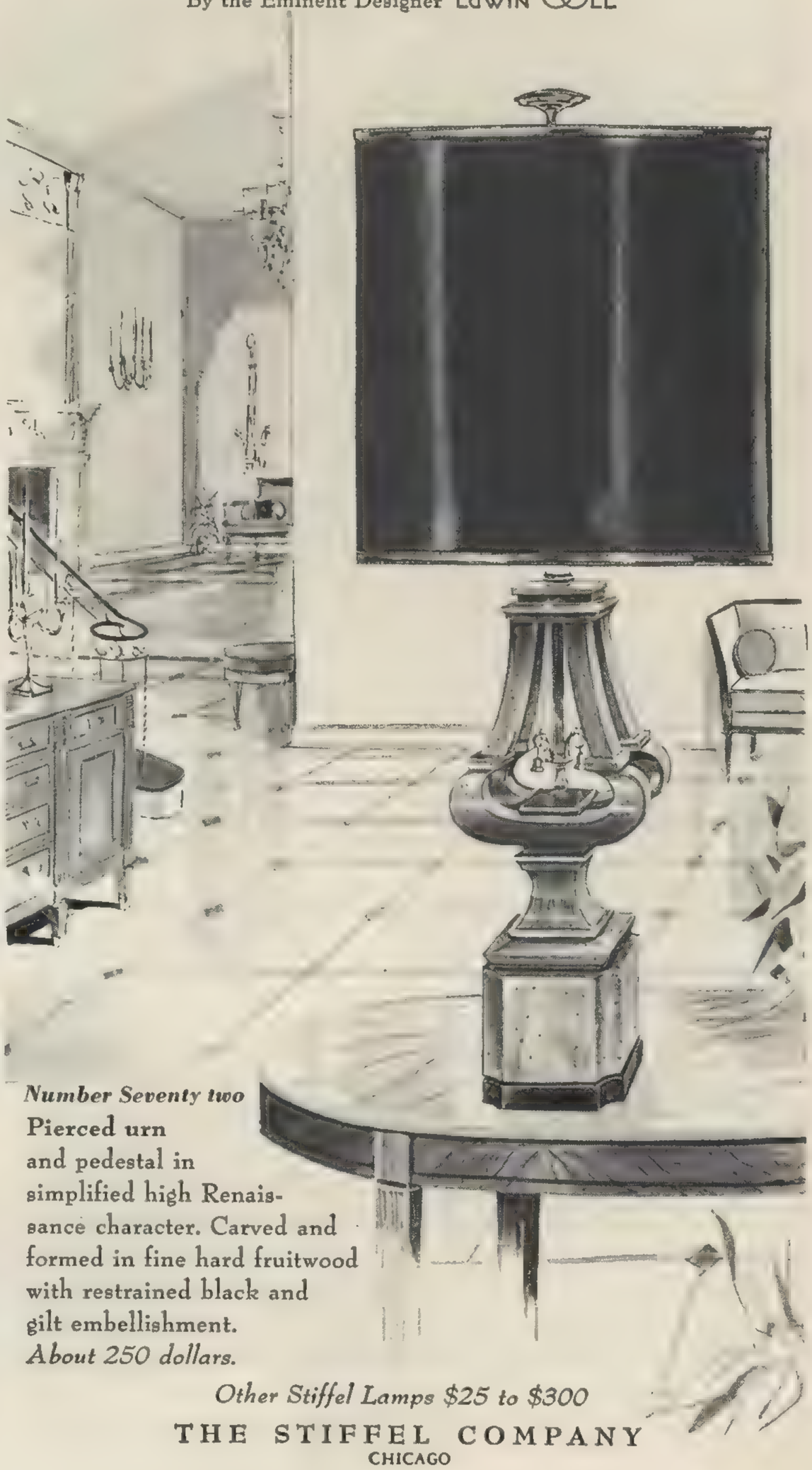
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Presented in a jewel-faceted flacon. Also in matching toilet water. Both in America's fine stores now.

IMPORTED COMPLETE FROM SPAIN

ENTERTAINING IN PHILADELPHIA

(Continued from page 184)

Mr. McIlhenny makes a point of having a choice of Italian apéritifs, which he especially likes: Americanos (his own blend of ⅓ Campari and ⅓ Cinzano), Campari, and Carpano.

The service for these pre-opera parties is buffet, with assigned places for everyone at small tables laid with yellow cloths and heavy green Empoli glass. Centrepieces of yellow apples on dark green leaves seem almost an extension of the still lifes by Cézanne, Matisse, and Chardin that hang on the dining-room walls. Straw bottles of Valpolicella stand on the table all through dinner. After dinner, Italian coffee is served in the drawing room, but no liqueurs.

The mistress planner; a full staff: Although she has a seasoned staff, Mrs. T. Charlton Henry, who is a perfectionist and enjoys perfection without being a slave to its demands, takes over many of the details of a dinner party herself. Working well in advance of the date, she writes out her menu, plans the shopping, and gives some thought to the table. When the time comes, she quite often participates in the actual setting of the table, and arranges the flowers. Disliking mixed bouquets, she gains a magnificent hothouse effect by using one kind of flower throughout—perhaps pale zinnias or occasionally lilies of the valley. Place cards, when she uses them—which is about half the time—are printed in large square letters so that no one need search for spectacles to read them.

Before dinner she often serves both iced vodka and champagne, with caviar. Two bowls of caviar are set on a big silver tray with long, narrow strips of toast; beside the tray, the champagne stands cooling in a Dresden pail.

At either end of the dinner table are china menu plaques, which might read:

SUPRÊME DE CREVETTES LA VALLIÈRE*
BREAST OF CHICKEN
SALAD
HOT CHEESE ON TOASTED BISCUIT
CHERRIES WITH DARK RUM

Mrs. Henry prefers to have her handsome oval table bare, set with heavy moulded glass, and a centrepiece of Royal Nymphenburg porcelain figures at a stag hunt. Great old-fashioned soup tureens of mulberry Worcester are placed at the ends, clear soup in one, and a thick soup in the other. A consommé, for instance, might be served simultaneously with the *suprême de crevettes*. For the clear soup, there are small silver nutmeg graters which belonged originally to Mrs. Henry's great-great-grandfather, Dr. Benjamin Rush, a signer of the Declaration of Independence. When the dessert has been served, candles set in miniature Georgian candlesticks are lighted in front of each guest, and the other lights in the dining room turned out.

(Continued on page 187)

GRANDPAPA GODLEY

(Continued from page 185)

can see one's self in a looking glass which well be not tarnished.

Some small special machinery will serve to give light, to warm your drink as well as yours curling irons. It is a room serving for children, great persons, in all moments. One can clean one's self there, to dress one's self there, dress one's self hair there, curl of itself there, without any body may know the thing that you have made. A machinery of my invention, will permit at the person of all the ages, to make some showers baths this apparatus, is so as to use specially to evite at the children the bad sore throat the colds.

The ceiling will make be decoraded; the walls garnished with some tapistry according to tast, any painting will be not divercorated for humidity neither steam vapour and you will obtain simplicity and mark which have not can be obtained still today et will be the more fine and comfort room of your house; any pipe is visible, thing extraordinary.

In a word it is the more necessary, the most complete and the least expensive of all the bathing rooms, showers bahts room, and dressing rooms in a same room since previously, et was necessary at least two rooms, and for all that it is impossible to obtain."

ENTERTAINING IN PHILADELPHIA

Rising generation of hostesses: Twelve-year-old Cristy West, the daughter of Mr. and Mrs. John West, serves as cook's apprentice to her mother and the Wests' maid, Goldie. On her father's birthday, rising to the occasion with becoming female grace, she invented the dessert for his party—pistachio ice cream packed in small flowerpots, sprinkled generously with chocolate chips, and decorated with flowers, one bolt upright in each pot. Word of its success spread to the garden club which later filched the idea for its annual luncheon.

On Sundays, when both Goldie and the groom, who looks after the Wests' five hunters and Cristy's Shetland pony, have the day off, Cristy helps her parents with the chores. She finishes by taking Talcom, the pony, on a visit to the kitchen for a vitamin pill. Then Cristy quite often fixes Sunday luncheon for herself and a friend. This is her menu:

PUFFED CHEESE*
WATER-CRESS SALAD
FLOWERPOT ICE CREAM

Thirty cooks: The Fish House, a name of far-flung significance partly because of the famous, fragrant punch that has its name, was founded in 1732 by twenty-seven Philadelphia gentlemen as The Schuylkill Fishing Co. of the State in Schuylkill, with its purpose, "taking fish, shooting game, and preparing the same with their own hand." "Citizens"—as they are called—of the Fish House meet thirteen times a year in Fish House Castle, at Andalusia on the bank of the Delaware River. A curious wooden building with a church-like spire, the Castle has just one room with bare plank flooring, a great teakwood table, and simple American chairs. Its major treasures are a chair that belonged to William Penn and the heroically proportioned Lowestoft bowl used for punch.

The citizens customarily assemble at half past nine in the morning, wearing aprons and Fish House straw hats. On a school slate, the caterer of the day chalks up the menus, assigning each dish to a cook and a team of apprentices, who are expected to assist, to observe, but never to make suggestions. (One gets the impression that this is serious business.) Simple and forthright menus are the normal order; for instance, these:

Luncheon

FISH HOUSE CHOWDER*
SALAD WITH ROQUEFORT CHEESE
ITALIAN BREAD
COFFEE

Dinner

PLANKED SHAD
NEW POTATOES
BROCCOLI WITH HOLLANDAISE SAUCE
ASSORTED CHEESES
COFFEE

Planked shad has been a matter of pride with the Fish House since it was discovered by a resourceful apprentice in 1762. Left by a relatively relaxed cook to prepare an eight-pound shad, and wishing to save himself any unnecessary expenditure of energy, he borrowed an oaken rudder from one of the club boats, attached the shad, and placed it close beside the fire. When it was pronounced "magnificent" by the day's caterer, planking became protocol. The specified procedure now is to nail the shad, after scaling and splitting, to a good oak board, which is then set beside an open fire at an angle of about seventy-five degrees. The fish is brushed frequently with a bunch of parsley dipped in seasoned butter. Cooking time: 45 minutes.

The vast teakwood table, with silver markers inlaid to show the places once occupied by Generals Washington and Lafayette, is laid in strict tradition by the apprentices, who may not sit down until after the toasts are drunk. Toasts at the Fish House, always drunk in Madeira, have followed precisely the same stirring pattern since its beginning. The Governor of the Fish House, now Mr. Alfred H. Geary, rises, saying, "Gentlemen, are your glasses charged? Please rise and uncover and drink the first regular toast: The memory of Washington." Then the glasses are filled again, and a second toast is drunk: "The memory of Governor Morris."

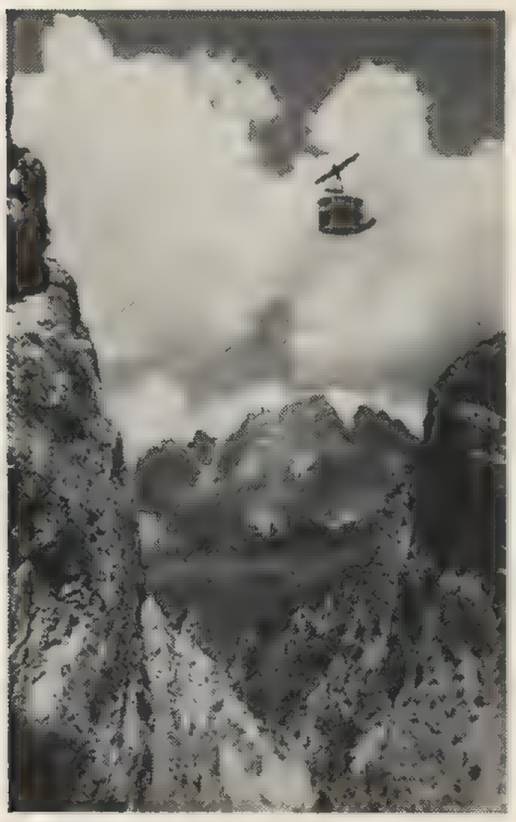
In an effort, perhaps, to halt the perennial, and inevitably indecisive arguments about the proper way to make Fish House Punch, Mr. Geary put down for *Vogue* this formula: ¾ pound sugar, one short portion lemon juice, one portion brandy, 2 portions Jamaica rum, preferably

(Continued on page 188)





VENICE



CORTINA D'AMPEZZO

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ENTERTAINING IN PHILADELPHIA

(Continued from page 187)

Finzi. Put the sugar in first; mix with a little water. Add lemon juice, then the other ingredients. Leave the whole mixture to mellow over ice for a minimum of five hours. The members usually drink it about four in the afternoon.

Recipes

From Mr. Robert Montgomery Scott

STUFFED GOOSE

Take a thoroughly cleaned and dressed small goose, not over 14 pounds. The smaller geese have less fat and the meat is tenderer. Singe to remove pinfeathers, and wash the inside with brine.

Combine 4 cups of seasoned crisp bread dressing (Pepperidge Farm is excellent) with 3 cups finely-chopped apples, 1½ cups chopped onions, 1½ cups finely-chopped celery with leaves. Stuff and truss the goose, pricking the fatter sections near wings and legs. Roast uncovered, on a rack, allowing 25 minutes to the pound at 325°. To avoid excessive browning, a piece of foil may be loosely laid over the bird during the first 2 hours. A clove of garlic can be added to the pan, and when the bird is basted it will add flavour, although not an identifiable garlic flavour. After roasting, the goose should stand 15 minutes before carving.

To make a brown gravy, remove all fat from the drippings; add stock prepared ahead of time by boiling the wing ends, heart, neck, and giblets with salt, pepper, and celery. Thicken with flour. Remove fat from giblets, chop, and add with ½ cup of Burgundy.

From Mrs. Emlen Etting

SPAGHETTI WITH RED CLAM SAUCE

1 dozen ripe tomatoes
3 large onions
3 large garlic cloves
½ pound butter
1 teaspoon salt
2 teaspoons black pepper
1 teaspoon basil
1 bay leaf crushed
1 teaspoon *orégano*
1 bunch fresh parsley chopped
½ cup good olive oil
5 dozen littleneck clams in their shells

Scrub clams with a brush in cold running water, making sure to remove all the sand. Put in cool place. Chop 2 onions fine; squeeze garlic through a garlic squeezer, or chop fine. Sauté onions and garlic in olive oil in pan large enough to hold all the sauce. Do not brown.

Peel, remove the core, and slice tomatoes; drop into pan, together with all the other seasoning, except the parsley. Simmer without a lid until tomatoes are almost but not entirely cooked—approximately 45 minutes.

For the spaghetti, Mrs. Etting suggests the *linguini* kind and believes Buitoni, a domestic brand, to be less fattening than the imported. Use 2 pounds of *linguini* with this sauce. It must be drowned in salted water, boiled furiously, and removed before soft. Adding a spoonful of olive oil to the water keeps *linguini* from sticking together.

From Mr. Henry P. McIlhenny

RICE SALAD

2 cups cooked rice (not too soft)
1 cup cooked string beans
1 cup cooked carrots

Cut the vegetables into small pieces, and mix together with the rice and a small amount of truffles cut into small pieces. Moisten with French dressing and garnish with truffles. Mr. McIlhenny uses only Henry Clifford's Villa Capponi Golden Olive Oil.

VEAL BIRDS

Buy veal cutlet cut thin. Then pound it and cut into three- and four-inch pieces, allowing 2 for each person.

Fry the slices of bacon lightly, not crisp.

Sauté slices of onion in butter, lightly.

Boil spaghetti.

On each slice of veal, sprinkle a little salt and pepper, then one piece of bacon, a small quantity of onion, a small quantity of spaghetti.

Roll and tie with string; fry in butter until brown. Then place all the birds in pan with a small amount of consommé, cover, and place in oven (not too hot) for ¾ or one hour. Baste occasionally, and add small amounts of consommé as needed, so that birds will not dry out. Remove the birds and prepare gravy in the usual way.

PEARS

Take the juice of fresh oranges, one lemon, a small amount of sugar, and Cointreau. Prepare enough of this to cover three large thinly-sliced pears. Do not pour the sauce on too far in advance as the pears will become too soft.

From Mrs. T. Charlton Henry

SUPRÊME DE CREVETTES LA VALLIÈRE

2 pounds shrimps
2 pounds scallops
Leeks
Grated onion
Mace
Salt
Pepper
3 tablespoons flour
2 tablespoons butter

ENTERTAINING IN PHILADELPHIA

2 cups milk
1 pint heavy cream
1 can Banquet chicken soup
2 cans button mushrooms
1 cup Bristol Cream Sherry

Day before serving put shrimps in boiling water with leeks and salt. Cook 20 minutes. When cool, shell, put back into strained juice, and let stand.

Following day put scallops into boiling salted water, cook 5 minutes and drain.

Make cream sauce. Blend 2 tablespoons melted butter and 3 tablespoons flour, a little grated onion, 2 cups milk, chicken soup. Add heavy cream; season with mace, salt, pepper; then heat. Add shrimps, scallops, mushrooms with juice thoroughly heated in double boiler. Before serving, add sherry. Serves 8.

From Cristy West

CHEESE PUFF

Remove crusts from bread and make sandwiches by putting thick slice of Swiss or American processed cheese between two slices of bread.

Allow one sandwich a person. Arrange in greased shallow baking dish. Beat one egg and one cup milk plus salt and pepper to taste for each sandwich. Pour over bread and let stand 45 minutes.

Sprinkle top with crumbled bacon and bake in moderate oven (325°) for 45 minutes, or until puffy and golden brown. Serve right away.

From Mr. Alfred H. Geary

FISH HOUSE CHOWDER

½ pound haddock a person
2 pounds salt pork for 10 people
1 medium potato a person
2 medium onions a person
3 quarts light cream and milk, half and half, for 10 people

Dice and fry salt pork. When finished, fry sliced onions in same grease. Parboil potatoes. Put in large pot one layer of haddock, sliced; one layer potatoes, sliced; one layer of onions, fried. Repeat layers until ingredients are used up. Milk and cream are added with black pepper and salt. Bring to a boil. Just before serving, add diced salt pork.

GETTING IN SUPPLIES

In Philadelphia, women with any taste at all for marketing can uncover an amazing number of rewarding places in which to indulge it. Naturally, all the usual, life-preserving supermarkets are there, and there are, besides, such joys as the Reading Terminal, the city's oldest existing market, where excellent meats have been sold in the William B. Margerum stall since 1816. From the Strodes, who also have a stall here, one can buy scrapple and sausages made on their own farm, which was deeded to their forebears by William Penn. Among the other veteran stall-holders are the François Supiot family who have sold French herbs to Philadelphians for three generations.

Herbs are sold, incidentally, with wines, spirits, and vintage vinegars by John Wagner & Sons, Inc., in Hatboro. Two of the specialties here are the Finzi rum used in Fish House punch and Madeira. Since Madeira is a wine known to improve with ocean travel, Wagner's, about once every ten years, gives its customers a choice of twenty marked samples; then when they have decided upon the kind they wish to order, he arranges to have the barrels of wine shipped specially around the world from Madeira before they come to the port of Philadelphia for bottling and labelling. (The names of the ship and the customer appear on the label.)

Milden & White, a store founded eighty-five years ago by Charles A. White who both shot and sold reed birds and plover, specializes now in sea food, game, and poultry. In Wayne, where there is, every Saturday and Wednesday, a delightful farmers market run by the "plain people" of Lancaster County, the wares are varied, but the real points of interest are the succulent smoked meats and seasonal vegetables—dandelion greens, pot peas, et cetera.

Cooks with a fetish for detail can drive to Chestnut Hill for the curry powder sold at Whittem's Pharmacy, which has operated at the same stand for roughly ninety years. The powder is made from a formula invented by William A. Whittem and Mrs. T. Charlton Henry's grandfather, Colonel Alexander Biddle.

Among the services that will provide food absolutely ready to eat are two caterers, Jimmy Duffy and Norman Fair. In Bryn Mawr, "Casserole" provides complete meals, notably one that centres on a rich and satisfying chicken-and-sour-cream dish.



Why wait to be in Italy?

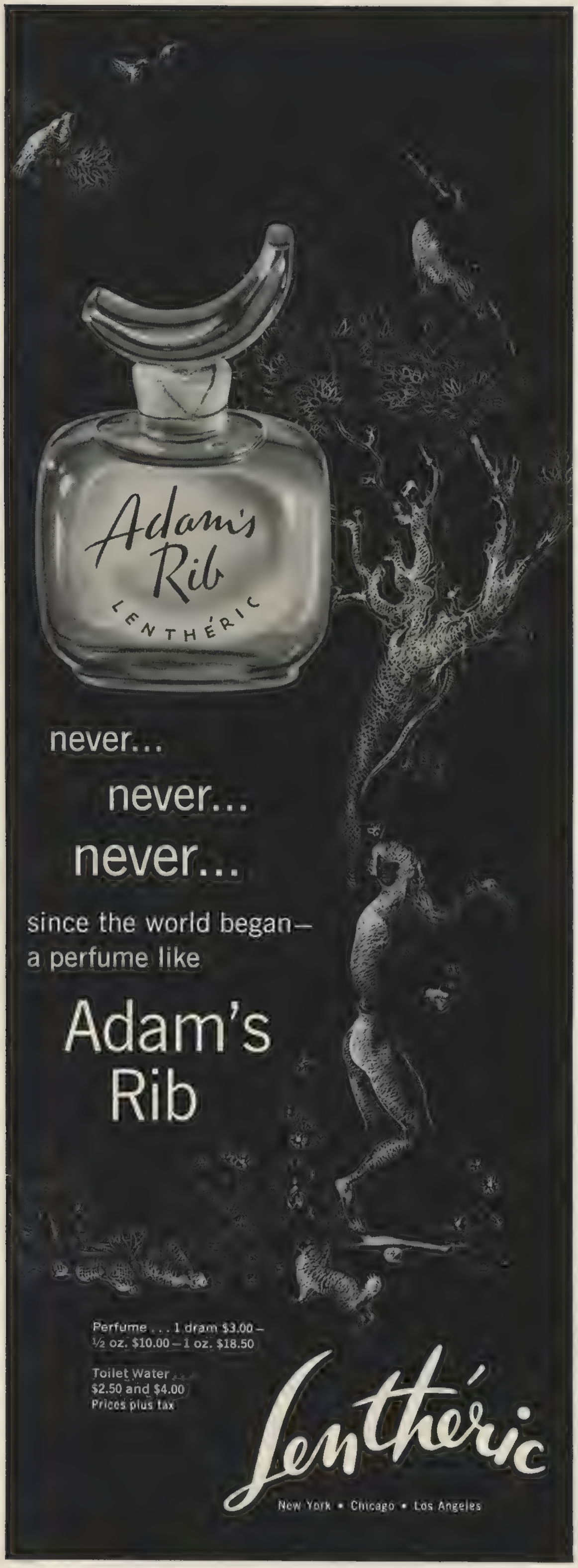
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Suit blouses:

more plans in print

Here, four furtherances of the printed blouse idea
that might appear in the intervals of open-jacket suits
(see other printed blouses, seven of them, on pages 166-167).
Above: A sleeveless shirt covered with small flowers,
printed in orange on écru cotton—nice thought for a suit of
palest-beige. By Shapely, $3.50; at Bonwit Teller.
Below: An ingenuous shirt of candy cotton stripes,
red and white, to wear in a grey or
navy-blue suit. $6.50; at Best's.

KAZAN

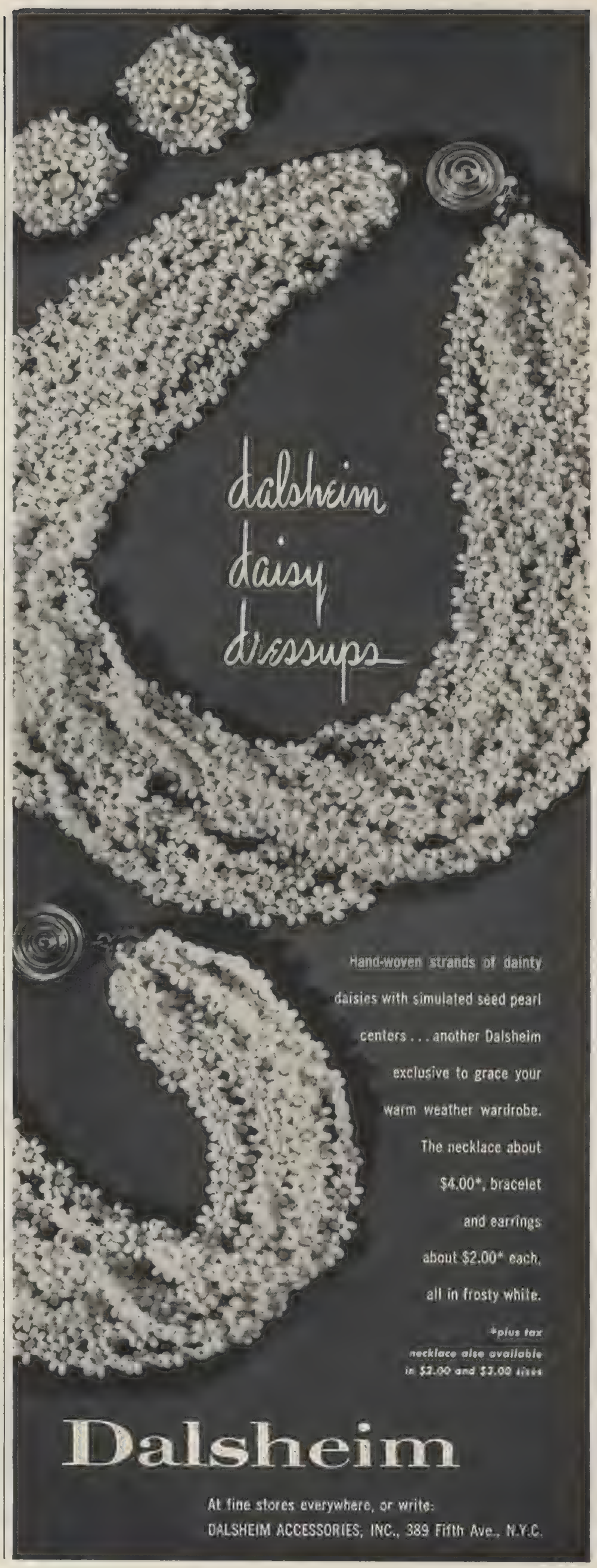




Above: A silk broadcloth shirt, printed to portray a famous woollen weave: brown and white hound's-tooth checks—for a suit of demi-brown or grey, or a new whitish tweed. The collar is banded, tied with a bow; cuffed sleeves bend the elbow. By Gaudiosi, $15; at Town & Travel Wear.

Below: A pseudo-Paisley printed shirt, unsleeved, with a little round collar that converts, openly. Gold on white—a colour combination fast gaining favour among grey suits, everywhere. In a Folker fabric of Avisco rayon, $4; at Best's.







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Cup sizes A, B, C and D, from $2 to $12.50. At these fine stores: Arnold Constable, *New York & suburban stores;* The Hecht Co., *Baltimore;* Filene's, *Boston;* Abraham & Straus, *Brooklyn;* Maurice L. Rothschild, *Chicago;* Mabley & Carew, *Cincinnati;* Kern's, Reed's, *Detroit;* Rook's, *Lynn;* La Mode, *Malden;* Leavitt's, *Manchester;* Blackton's, *Miami;* Hahne's, *Newark;* Bonwit Teller, *Philadelphia;* Nolla Shops, *Pittsburgh;* Sheridan's, *Quincy;* Miller & Rhoads, *Richmond;* McCurdy, *Rochester;* Cook's, *St. Paul;* Hess, *Salisbury;* Samter Bros., *Scranton;* Dunham's, *Trenton;* Innes, *Wichita;* McKelvey's, *Youngstown; or write* Wonder Bra, *Dept. V41, 135 Madison Avenue, New York 16, for the name of the fine store nearest you in the U. S. or Canada.*



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#532BB For the endowed figure, embroidered cotton & batiste elastic, in white or black. 34 to CC44.

Bandeaux from $2, long lines from $3.50



Chiffon coiffures

Above: Coiffure for hair that is ear-tip length: brushed loosely up and back from the forehead, then waved neatly into the cheekbones. By Mr. Harris.

Below: A heightened coiffure for evening, based on very short hair. The hair at back is held close to the head, then swirled upwards. At front: a soft fringe and deep clinging waves. By Fonda.



DRAWINGS BY RAY PORTER



Above: An easy young daytime look for hair that's somewhat longer than short: deep waves at either side of a centre part, a loose ruffle of turned up ends. By Frederic Jones.

Below: Slightly longer hair, centre-parted. The waves, high over the brow, wide at the cheekbone; ends turned under and brushed into fullness. By Emile of Park Avenue.



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Perhaps in these activities, where human needs transcend political differences, can be seen the beginning of a new hope for peace on earth. Today, you can do much to foster this developing spirit by joining your Red Cross. For when you join, you help the voice of humanity to be heard all over the world. In the name of mankind, it is a voice that must be heeded.



On the job

when it counts... where it counts!

IMPRINT OF PARIS

(Continued from page 159)

the artist needed a cramped feeling of privacy in order to isolate himself for work.

The walls of this cell close in on the painter, literally forcing him to concentrate on the area of escape, the painting. He uses unprimed canvas over which paint, always applied with a palette knife, spreads in clinging smoothness. Somehow the rigidity of the knife as opposed to the suppleness of the brush, forces more arbitrary decisions; the painter must be definite, his choice absolute.

The shapes in a Poliakoff painting are definite, fitting into each other like pieces of an inspired puzzle. Poliakoff's colour is an essential of his art. His painting is like a map of emotional states, each state bound by rigid frontiers. This arbitrary separation through colour and line stresses isolation, individuality, and difference. It is Poliakoff's way of expressing the solitude of the individual. It is the hermetic achievement of his art.

Lanskoy: André Lanskoy likes to paint with a beret on his head. When I saw him last he looked forty years old and not his real fifty-five, for the beret hides his baldness and makes him look younger. His round head, with high Mongol cheekbones, short snub nose, large round eyes, has the typical Russian features from which age is hard to tell. He lives with his wife and child far from the art centres of Montmartre and Montparnasse in the very sedate and bourgeois part of Paris known as Passy. He uses the living-dining room of his sixth floor walk-up as his studio.

Lanskoy was nineteen years old when he arrived in Paris with the wave of Russians fleeing the Revolution. In Paris he started to paint. At first and for a long time his work was intensely expressionist. The sadness and the revolt in him came out in a distorted portrayal of reality; the lessons of Van Gogh as understood by a Slavic pupil.

In 1941, maybe under the self-examination that follows the great shock of war, he finally broke with reality and became completely nonfigurative.

Like an explosion of his pent-up repressed feeling, his painting became dominated by colour—a unique vision that expressed in new personal colour the complex mystery of an artist's inner torment.

Next to his easel hangs a small icon, a dark image surrounded with the glint of silver and gold. Lanskoy in his art shows the same Oriental need for ornament. From his subconscious memory the splendours of Byzantium materialize in the richness of his use of colour. He paints thick, depositing slabs of colour like precious stones in the setting of his composition. He said: "It is the love with which one picks up colour from the palette and deposits it on the canvas that gives warmth to the painting."

In his most recent work traces of reality as sources of inspiration are reappearing, but colour has disappeared for the moment. His paintings now are black and white. But Lanskoy, above all a colourist, uses black and white as colours. He holds a tube in one hand, digging into it with a brush, then, as if shaping minute matter, he slowly transfers the paint to the particular area of the painting. His intensity of feeling, sustained over a large canvas, gives Lanskoy's art its particular originality and force.

Among the many aphorisms on art that Lanskoy has written are these:

"It is not what enters the eye of the painter that enriches the painting but what comes out of his brush."

"If there was one painter for all epochs who would live eternally, he would always say the same thing but differently."

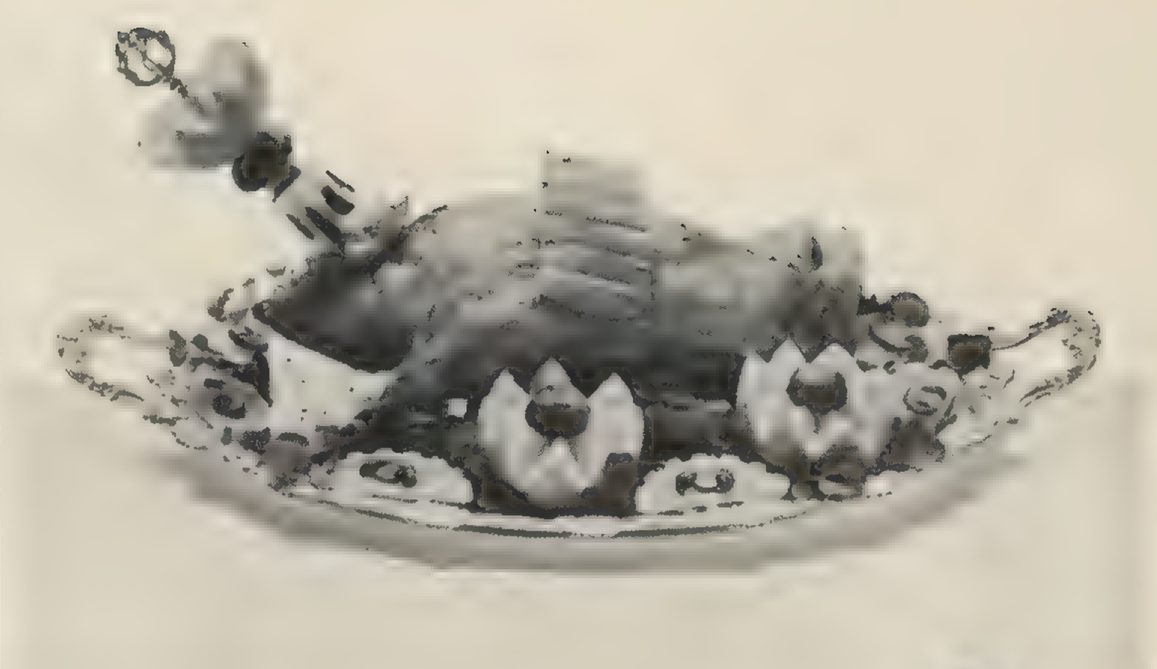
"Art is always modern and in accord with life."

"If the artist is authentic, his work always reflects the rhythm of life."

"We are surrounded by crowds of people, but we die and we paint always alone."

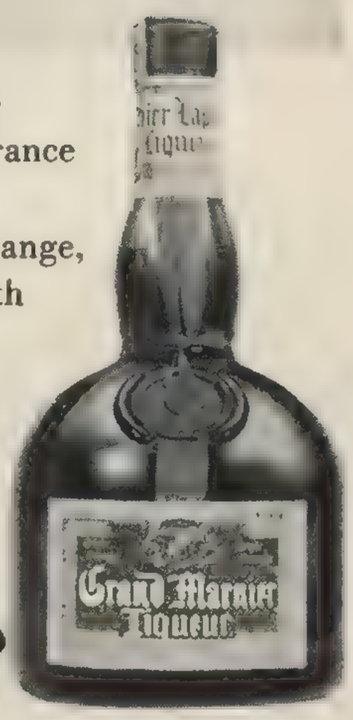
Bazaine: Jean Bazaine, born in Paris in 1904, came from Lorraine ancestry. In his youth he studied literature and sculpture before discovering painting. His young, lean face contrasts with his prematurely white hair. The whole image is of tense, adventurous wisdom. His severe features suddenly relax in an expansive smile, showing his sense of humour, his safety valve for excessive concen-

(Continued on page 196)



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I. Doctor

See the I. Doctor advertisement on page 70.

IMPRINT OF PARIS

(Continued from page 195)

tration. At work he wears old, sometimes torn, clothes.

Bazaine is married and has a daughter he adores. For her sake, in the summer he goes to the seashore, bringing home to Paris new sketches of nature. He has recently built himself a studio on the outskirts of Paris—the old "Zone" where the *clochards*, or beggars, managed to exist in makeshift misery. New apartment buildings have sprung up, but somehow the memory of the past lingers. Maybe Bazaine wanted to withdraw from the difficulty of success and what being successful means in loss of peace.

He said: "I paint because I can't help painting, otherwise I would take care of children or have a farm in the country."

One of the most intellectual painters of the new generation, he is deeply immersed in the problems that have interested all serious artists. I have seen in his studio, for example, photographs of bicycle races cut out of newspapers. He studies them a long time to find the main lines of movement, of mass, turning them upside down to destroy recognizable reality. Soon the bicycles disappear under the patterns that the artist has discovered in them. From such a grid Bazaine will build a large canvas. The finished painting will have, as if built in, a rhythm that corresponds to an actual relationship between man and nature. His way of looking upside down or sideways at photographs of everyday events is like a vision of life from a plane; it is a change of point of view and is the quickest and most radical way to see reality in its over-all pattern. This belief in the existence of great laws that hide beneath the diversity of everyday appearance is the core of Bazaine's art. Cézanne saw in the deep rock folds of Mont Ste.-Victoire, the mountain near his native Aix-en-Provence, the opportunity to study nature's rhythms as if magnified for the artist to see. Bazaine, with the fanaticism of a scientist searching to solve a riddle of life, studies, draws, restudies, redraws hundreds of times the simplest forms that surround us—rocks, trees, leaves, barks, flowers. Somewhere there must be a unity; the artist as the foreseer for humanity may be the one to reveal that underlying unity.

Bazaine is a painter who uses the effect that only paint can give. Near his easel are hundreds of discarded razor blades with which he scratches and re-scratches each layer of paint until only the thinnest layer remains. Each film changes the underlying form, much as the changes of climate leave their mark on nature. The painter telescopes centuries of deposits and erosion in the quick process of his work. The finished painting is the record of the personal climate of the artist.

At first glance Bazaine's art is a pattern of forms expressed in colour. But soon something else appears; these shapes, lines seem to be part of a great current. Like leaves floating in a stream, each area of his painting is subjected to the pull of the general flow. Bazaine, perhaps alone in contemporary art, has come closest to capturing the flow of time. To him nature is not the static, immovable, solid nature of classical art.

Bertrand Russell wrote, "The world is composed of events and not things." With his ability to fix the fugitive, Bazaine captures in paint the essence of the shifting image of appearance. His titles are especially revealing: "Noon, Trees, and Rocks," "Birth of Day," "Figure and Landscape Moving," "Morning," "Storm in the Garden," and "Sea Wind."

Bazaine said: "My conception of art is that it is inseparable from man, and man is inseparable from the world.

"I do not know what direction modern art will take! But when I see the direction the world is taking I am worried for painting."

Borès: Francisco Borès lives with his Russian wife and two children in a fifth-floor walk-up studio-apartment. The studio is the living room. I have always seen it spotless, like his palette and his work clothes. His is an aristocratic conception of art; painting is a noble pursuit; dirt, disorder, confusion only make the creation more difficult.

At fifty-nine, Borès does not yet have the wide recognition that many painters much younger than he have achieved. As far as fame is concerned he is young. Although appreciated by collectors and museums his work has not received its public due. There are several reasons for this slow discovery. First of all, the secretive and proud nature of the artist himself. He is not dramatic in his speech or gestures; when one talks to him his answers are quiet and brief. He seldom laughs but often smiles. In his art he willfully avoids the melodramatic. The second reason is that his art, always representational, has seemed to be against the non-objective current of the time.

He said: "I try to reconcile my need for plastic creation with the sensations felt in contact with reality, and that my visual memory brings to me sooner or later. This is my principal goal, at least the one that *consciously* I try to reach."

He steadfastly clings to the never-obliterated faith that in all human beings there is a need for the pleasant, the attractive, the delightful. Like Matisse, he believes that there is a lighter side to beauty, and that French civilization has tried to counterbalance excesses with an instinctive knowledge that art should be a source of joy, happiness, and pleasure.

In our age admiration is reserved for feats of overwhelming strength. Borès in his art is delicate, subtle. His lightness of touch weaves a web of intangibles, giving his art an aerial quality. He uses his graphic means as a poet uses sound, rhythm, rhyme—to express lyrical mood.

His subject matter seems so clear. In his many still lifes of fish, fruit, and flowers, his landscapes and figures, one slowly starts to discover the poetic mystery behind the seemingly obvious. His poetic tool is his use of suggestion through a great economy of means.

Borès uses a minimum of lines and a minimum of paint, for he has mastered the knowledge of making our eye appreciate the subtlest appearance of change. This restraint, like a whisper of feeling, achieves a deep penetration of the spectator's sensitivity.

He said: "The most important events of my artistic career?

"First, the discovery of the Prado and its classics when I was seventeen years old. The second event, before my arrival in Paris, was the revelation through reproductions of modern painting. Cézanne, Matisse, and the Cubists were the painters who contributed the most to my technical development."

In his own art, he has preserved a curious characteristic of many Spanish artists, a sense of humour, the gentler expression of the sense of caricature, that uncanny gift of the great artists to see and portray through the exaggeration of individual peculiarities what may be the true essence of things. Goya, Picasso, Miró are the dramatic examples of this sometimes cruel ability to laugh. It is as if the artist's sense of the tragic had to be hastily, brutally stopped by the cauterization of ridicule and wit.

From his early Cubist admiration Borès retains a sense of graphic design, but this understructure of form and line is now coated with light and colour. It is not the obvious use of colour but a many-hued outpouring of nuances, as if each change or gradation revealed a richer knowledge of the simple things portrayed. He applies colour in thin layers, using the full range of effects that overpainting, transparent glazes give in added luminous play. Here the seeming calm of his character helps his work. For colour needs time to be used completely. Living for his art, Borès gives to his art the time it needs to ripen. He finds in Paris the calm that in passages of his paintings reminds one of the use of colour by the Impressionists. Their life was less disturbed by the modern tempo; they could pause, observe, and then put into their canvas those barely perceptible changes of colour that are the nostalgic trace of the irreversible passage of time.

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NEW DIET FOR RESOLUTION-BREAKERS

(Continued from page 133)

low-calorie meal that may not be very filling when it's eaten may be perfectly satisfying a half-hour later, it's a good idea to expect to get up from a meal while you're still a little hungry.

Here are a week's menus, planned to average a thousand calories a day—a safe reducing plan to follow for three weeks. Because of the apples used, this diet should prove so satisfying that you won't be tempted to eat more. Followed closely, it should result in about a ten-pound loss.

Apple calories run this way: One raw apple of medium size (5 oz.): 75 calories. One raw apple of the larger, apple-for-teacher variety (7½ oz.): 115. Baked apple: same as preceding if unsweetened, or if artificial sweeteners such as Sucaryl are used. If you want to invest a few extra calories, you could bake the apple with one tablespoonful of honey, increasing the count by 60 calories. One-half cup (4 oz.) of dried apples, cooked, unsweetened: 100 calories. One-half cup (4 oz.) applesauce, unsweetened: 50 calories; sweetened, 90 calories.

Monday

BREAKFAST
Applesauce
Poached egg on toast
½ glass skim milk
Plain coffee or tea

LUNCH
Sandwich:
  Swiss or processed cheese or lean meat on thin-sliced enriched bread, lettuce, mustard
Relish
1 raw apple,
  OR salad of diced apple on lettuce, lemon juice
Glass of skim milk or buttermilk
  OR ½ glass whole milk
Coffee or tea

DINNER
Clear tomato soup
Lean meat, fish, or poultry serving (3½ oz., discounting bone)
2 vegetables:
  steamed spinach, carrots, cauliflower, turnips, broccoli, greens, asparagus, beets, green or wax beans, celery, squash
Baked apple (can be baked with roast)
Glass of skim milk
  OR ½ glass whole milk
Coffee or tea

Tuesday

BREAKFAST
Applesauce
Hot cereal with milk
  (1 teaspoon sugar)
Coffee or tea

LUNCH
Consommé
Cottage cheese
Raw carrot strips
1 raw apple
1 glass skim milk OR
  ½ glass whole milk
Plain coffee or tea

DINNER
Consommé
Single lamb chop
Stuffed tomato:
  chopped celery and cottage cheese stuffing
Steamed spinach
Apple Snow* *(recipe at end of article)*
Plain coffee or tea

Wednesday

BREAKFAST
Cold cereal
  with apple slices or cubes and milk
Coffee or tea

LUNCH
Vegetable soup (no fat)
Ham sandwich:
  lean boiled ham, mustard, relish, on rye bread
Dill pickle
1 raw apple
1 glass skim milk
  OR ½ glass whole milk
Plain coffee or tea

DINNER
Clear broth
Broiled cube steak with mushrooms
Boiled onions
Steamed broccoli
Salad:
  lettuce, asparagus tips, with vinegar *or* lemon juice
Baked apple
Plain coffee or tea

(Continued on page 198)

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NEW DIET FOR RESOLUTION-BREAKERS

(Continued from page 197)

Thursday

BREAKFAST
Stewed apple
Poached egg on thin slice toast
½ square butter
Plain coffee or tea

LUNCH
Bouillon—any amount
Cottage cheese
Sliced tomato
Carrot strips
Raw apple
1 glass skim milk
OR buttermilk
OR ½ glass whole milk
Plain coffee or tea

DINNER
Jellied consommé
Beef patty (3½ oz.)
Steamed spinach
Cole slaw:
shredded cabbage and carrots with vinegar *or* lemon juice
2 square inches of apple tart (a bonus!)
Plain coffee or tea

Friday

BREAKFAST
Applesauce
Cornflakes or shredded wheat (1 teaspoon sugar)
½ glass skim milk
OR ¼ glass whole milk
Plain coffee or tea

LUNCH
Consommé
Steamed codfish (3½ oz. serving)
½ cup mashed yellow turnips
Stewed tomatoes
1 raw apple

DINNER
Bouillon
Broiled salmon (3½ oz. serving)
Steamed carrots
Steamed cauliflower
Apple sherbet*
OR baked apple
Plain coffee or tea

Saturday

BREAKFAST
Ready-to-eat cereal with applesauce and whole milk
1 teaspoon sugar
Plain coffee or tea

LUNCH
Bacon and tomato sandwich
Lettuce—half head, with vinegar *or* low-calorie dressing
1 raw apple
1 glass milk

DINNER
Consommé
Roast beef, lean, baked with apples
½ square butter
Tossed salad:
lettuce, cucumber, and tomato with cottage cheese dressing
Gelatine and apple cubes
OR Apple Snow*
Plain coffee or tea

Sunday

BREAKFAST
Stewed apple
1 egg—poached
Toast, 1 slice
½ square butter
Plain coffee or tea

LUNCH
Small, lean hamburger
Sliced tomatoes
½ square butter
1 raw apple
1 small glass skim milk

DINNER
Clear tomato soup
Broiled chicken with apple rings
Celery stalks stuffed with cottage cheese and chives
Baked apple
Plain coffee or tea

*APPLE SNOW

Stew sour apples, slightly sweetened, enough to make a pint when cooked, and strained through sieve (about 4 large apples). After straining, put white of one egg in the sieved apple; whisk apple and egg together until quite stiff and "white as snow."

*APPLE SHERBET

Add a tablespoon of gelatine to ½ cup cold water; after 20 minutes, add ½ cup boiling water. Stir until dissolved, add ½ cup powdered sugar, grated rind of 2 lemons, and of 2 oranges. Add 1 pint apple sauce (unsweetened and perfectly smooth) and enough water to bring whole quantity to 1 quart. Stir until sugar is completely dissolved. Freeze.



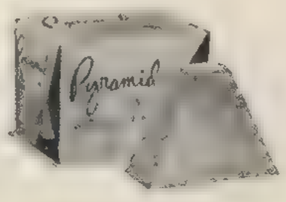
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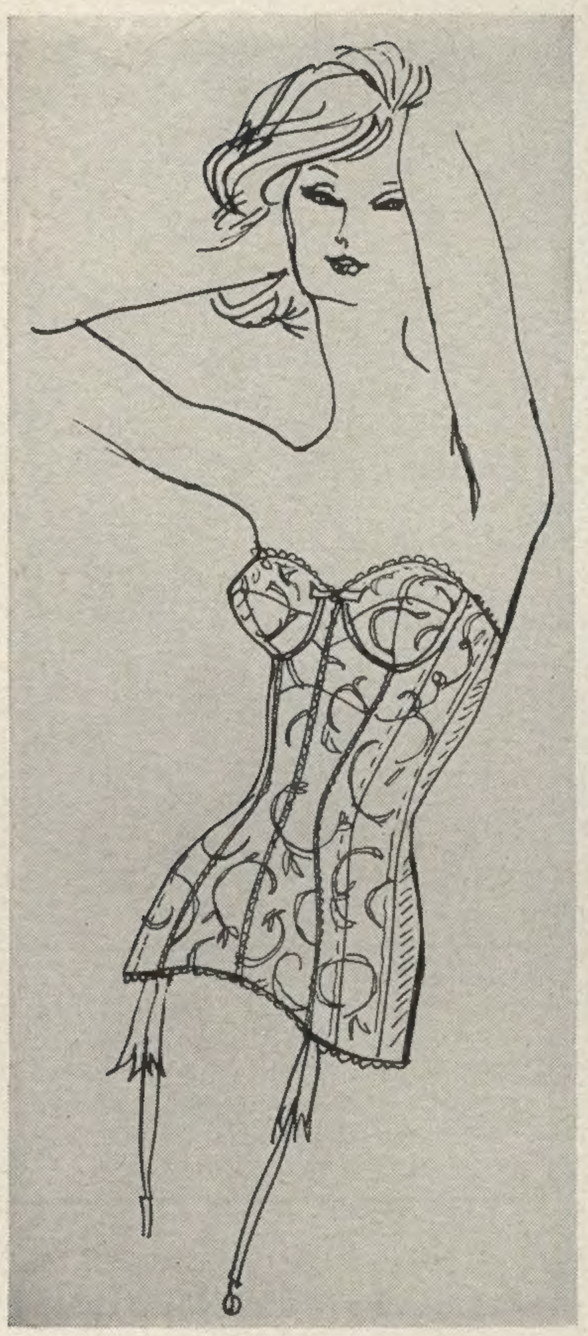
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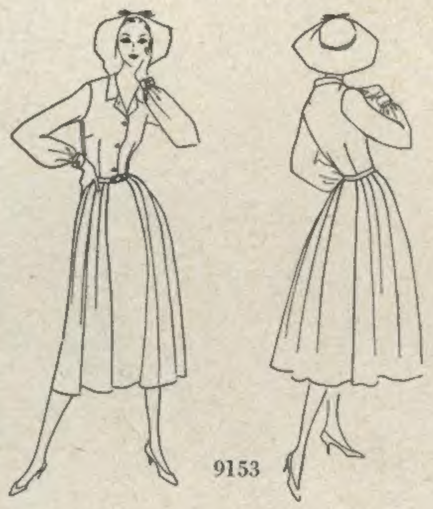
VOGUE PATTERNS

(Alternate views, sizes, yardages, of the Patterns shown on pages 170-171)





Left: Pattern S-4778, the suit travelling with its own blouse—new jacket cut, new skirt ease (released by dart pleats from the waist). Here, in cotton knitted jersey. Sizes 10 to 18 (31 to 38). For size 14, you'll need 2¾ yards of fabric 50″ wide, without nap. And for a size 14 blouse, 1 yard of fabric 52″ wide. Price: $1.50.



Left: Pattern 9153, the easy shirtwaist dress at its newest and prettiest in honey-coloured jersey, brass-buttoned and leather belted. A neckline to wear open; skirt fullness via unpressed pleats. Sizes 12 to 20 (32 to 40). Size 14 requires 4⅝ yards of fabric 45″ wide, without nap. 75 cents.

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